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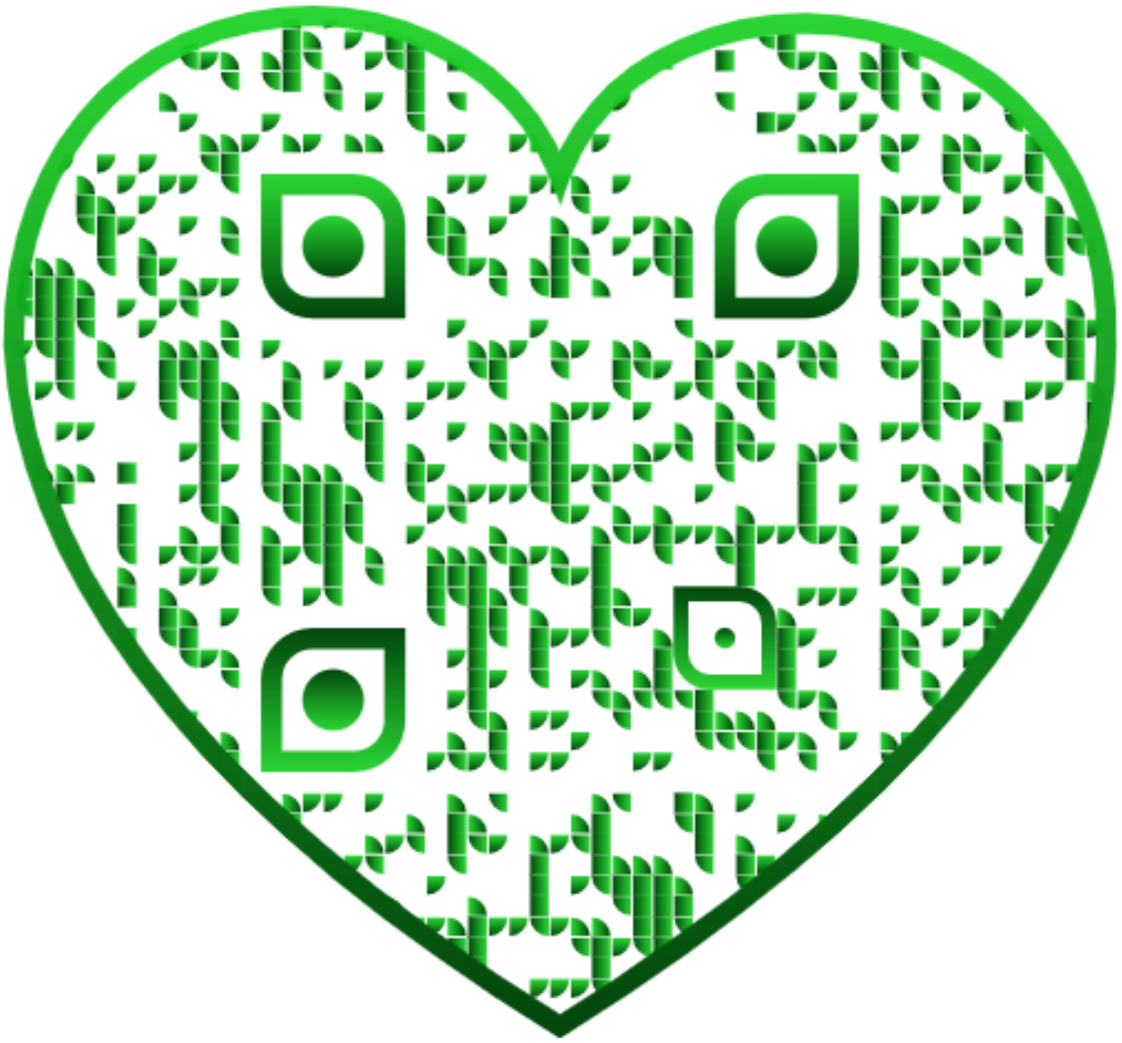
KERRANG!

GLENN HUGHES (left) and TOM GALLEY: pic Gavin Cochrane

PHƎNOMENA

RƎTURN OF THE CONCƎPT ALBUM



■ LIKE THE way of all flesh, **Hanoi Rocks** have gone, dissolved into nothing but a scorched path through the memories of some, the hearts of others and the annals of rock 'n' roll. I suppose I knew it had to happen after the tragic death last year of **Razzle**, Hanoi's drummer, at Redondo Beach in California. There was a glorious finality in that, a rolling of the credits to the Hanoi Rocks movie; it was fast, it was furious, but most of all it was fun . . . but, really, I suppose I knew it had to be over.

Hanoi Rocks prepared for a sequel with former **Clash** drummer **Terry Chimes** stepping in behind the kit, at first as a stand-in and then permanently – but then nothing is ever permanent in this line of work. With Razzle gone and the band reaching a hiatus bassist **Sammy Yaffa**, one of the founder members, finally decided to call it a day after a year of indecision. He'd wanted to leave for some time but his commitment to the band couldn't allow him to just ditch them at will. Now that the outfit had obviously reached a period of considerable upheaval, Sammy quit so his colleagues could make a clean sweep of the rhythm section before they embarked on any more serious recording projects. Lead guitarist **Andy McCoy** went for a holiday in Sri Lanka to clear his head and concentrate on writing some new material. Things were clearly never going to be the same again but at least things *appeared* to be gearing themselves up to a semblance of normality.

Back on the chain gang Andy, lead vocalist **Mike Monroe** and guitarist **Nasty Suicide**, the three surviving Hanois, together with new boy Chimes sought out a fresh bass player. The choice narrowed down to two: **René Berg** from the **Idle Flowers**, an old friend of the band, and **Alvin Gibbs** from the **UK Subs**. It was Alvin who was heavily tipped to get the job but the smart money (mine included) was on René, who not only looked right for the part but sang and wrote as well. René indeed finally drew the long straw and was soon packing his bags for Poland where last month Hanoi were to make an admittedly low-key (at least in terms of the Western press) return to the forum.

But it wasn't the same, no way, it just wasn't Hanoi Rocks anymore. Stories of bitterness and ill-feeling drifted back and it became increasingly obvious that things hadn't gone to plan. By the time Hanoi returned from their Iron Curtain trek the bass player's spot was again vacant causing the band to cancel their intended appearance on '**ECT**', a move which, had it come off, would have served to launch the new Hanoi line-up over the nation's airwaves.

The first time I ever interviewed The Muddy Twins, Mike Monroe and Andy McCoy, in 1982, Andy turned to me and stated quite categorically: "We ARE Hanoi Rocks!" Andy and Mike embodied the life, soul and spirit of the group – without either one it is impossible for Hanoi Rocks to exist. With two members gone they attempted to pick up the pieces and continue as before – certainly this is what Razzle would have wanted for them – but something, the spark, the drive, evidently failed to ignite and gel the new line-up; Mike and Andy have now decided to call it a day.

ANDY McCOY (left) and MIKE MONROE: end of an era

There was no big fanfare, no recriminations, no malice, just a mutual parting of the ways; but then when a band of this importance suddenly ceases to operate the gossip and the scandal begins to flow, it's natural, inevitable. Mike, for instance, is rumoured to be teaming up with **Johnny Thunders**, who supported Hanoi on their last UK tour. This slice of gossip has little basis in reality and would appear to have sprung up due to the fact that the two have been seen in each other's company around London recently. They may even have jammed together but any more concrete alliance than that seems purely fanciful

Andy, on the other hand, has still got Nasty and Terry Chimes alongside him in a new group that also includes an as yet unnamed girl singer. The band will definitely NOT be going out under the name of Hanoi Rocks, however. Andy has also got the **Alice Cooper** 'Welcome To My Nightmare II' album project on the boil in New York, although I would guess his efforts will be directed more to relaunching himself and his new band over here for the time being.

In addition, word has it that Andy and Mike got together with **Mötley Crüe** bassist **Nikki Sixx** during their sojourn in LA at the end of last year and with vocalist **Vince Neil** being at least temporarily out of action there were rumours of a Hanoi/Crüe collaborative effort but this again seemed little more than idle gossip. There's even been talk of Mike, Nikki Sixx and **Kiss** bassist/vocalist **Gene Simmons** working together on one song for the soundtrack to a film, the tune in question being '**The Black Widow**', an old Crüe number, though nothing has so far been confirmed.

What *is* apparent is that both Mike and Andy WILL continue in the rock field, only as separate entities. I, personally, will miss Hanoi Rocks intensely; seeing them put a fire in my veins and a joy in my heart – theirs was true rock 'n' roll in its rawest and purest form and I revelled in it along with thousands of other passionate devotees who eventually saw the light and flocked to their anarchic cause.

But then in a way I'm glad it ended when it did because now I will always remember Hanoi Rocks as their true selves and not as something that may have turned into a pale imitation, or worse still a parody. All good things come to an end, they say, and Hanoi Rocks at least went out riding a euphoric wave of their own making. I still have the memories and I still have the music.

DAVE DICKSON

■ **ALCATRAZZ** RELEASE their debut album on *Capitol, viz* **'Disturbing The Peace'** (see review issue 90), in Britain on July 15, accompanied by the single **'God Blessed Video'**. This track also appears on the forthcoming *Kerrang!* album and video compilation, now due for release through *EMI* on July 1.

The quintet are currently touring America with **Uli Jon Roth & Electric Sun**, the opening slot on the 50-city tour being filled by Los Angeles act **Odin**.

Just put out in America is Alcatrazz's second single **'Will You Be Home Tonight'**. The song was written after the band witnessed a fan knocked down and killed by a drunken driver as he left one of their shows, and they have subsequently been involved in a public service radio feature as part of an anti-drink/driving campaign.

Meantime, lead guitarist **Steve Vai** will play the part of **Jack Butler**, an axeman under the influence of the Devil, in a new *Columbia Pictures* production called **'Crossroads'**, which will be directed by **Walter Hill**. Vai will also contribute to the film's soundtrack along with **Ry Cooder**.

■ **DIO** ARE currently putting the finishing touches to their third album at Rumbo Studios in Los Angeles. Produced by **Ronnie James Dio**, it's titled **'Sacred Heart'** and is expected out on the *Vertigo* label during August.

■ FORMER **BAD COMPANY** members **Simon Kirke** (drums) and **Mick Ralphs** (guitar) are presently rehearsing with lead vocalist **Brian Howe** (most recently with **Ted Nugent**) with the intention of putting together a band in the near future.

■ A NEW band is currently being put together by drummer **Tommy Aldridge**, bassist **Rudy Sarzo** and former **Steeler** guitarist **Kirk James** under the guidance of the **Niji Management** organisation, who also handle affairs for **Dio**.

As yet, this act has no monicker and they are on the lookout for an image conscious lead vocalist. Interested parties should send a tape/photo/biography to: **Niji Management, Suite 3307, 18653 Ventura Boulevard, Tarzana, California 01356, USA**.

■ **LITA FORD** will begin work on her third solo album in the near future with producer **Ashley Howe** at Cherokee Studios in Los Angeles.

■ **LOVERBOY** ARE presently recording their latest album in Vancouver with producer **Tom Allom** and engineer **Mark Dodson** for release on the *CBS* label later this year.

■ LOS ANGELES act **Autograph** begin work on their second album with producer **Neil Kernon** at the Record Plant Studios in LA during early July. Tentatively titled **'Take No Prisoners'**, it should be released on the *RCA* label in the US during October.

■ SWEDISH ACT **Trash** have just issued their latest album, **'Burnin' Rock'**, on the *Atlantic* label in the UK. It was produced by **Max Norman**.

LIVE AID

■ *TWO CONCERTS will be simultaneously staged on July 13 at* ***London's*** **Wembley Stadium** *and* **John F. Kennedy Stadium** *in* ***Philadelphia*** *in support of the* ***Band Aid Trust***. *Proceeds from both shows will be donated to the* ***Ethiopian Famine Appeal Fund***.

Those acts confirmed to appear in London include ***David Bowie, Phil Collins, Dire Straits, Elton John, Queen, Status Quo,*** *(guitarist/vocalist* ***Francis Rossi*** *above right) and a reformed* ***Who***. *Among the stars who will be playing in Philadelphia are* ***Bryan Adams,*** *the* ***Cars, Eric Clapton, Bob Dylan, Judas Priest*** *(guitarist* ***Glen Tipton*** *above left),* ***Huey Lewis And The News, Robert Plant, Power Station*** *(featuring vocalist* ***Michael Des Barres,*** *who has replaced* ***Robert Palmer***), ***Pretenders, Santana, Neil Young*** *and the original* ***Black Sabbath*** *line-up (see back cover for further details).*

The show begins at 12.00 noon at Wembley. Two video screens will be installed, one at either side of the stage, so that the audience can not only get a better view of the artists onstage but also watch live coverage from the American concert, beamed by satellite. Radio One, BBC 1 *and* BBC 2 *will all cover the event live.*

Tickets are priced at £25 and are limited to six per person. They are also subject to a booking fee and can be obtained from: ***Dublin – Pat Egan Box Office; Edinburgh – Playhouse; Preston – Guildhall; Leeds – Cavendish Travel; Liverpool – TLCA; Stafford – Lotus Records; Derby – Way Ahead; Wolverhampton – Goulds; Birmingham – Odeon; Ipswich – Gaumont; Bristol – Virgin Records; Portsmouth – Guildhall; London – Wembley Arena/ Premier/London Theatre Bookings/Keith Prowse/Star Green; Glasgow – Virgin Records; Newcastle-Upon-Tyne – City Hall; Middlesborough – Cavendish Travel; Manchester – Piccadilly Records; Hanley – Mike Lloyd Music; Newcastle-Under-Lyme – Mike Lloyd Music; Nottingham – Way Ahead; Leicester – Town Hall Box Office; Birmingham – Cyclops Sounds; Oxford – Apollo; Cardiff – Spillers; Southampton – Gaumont; Brighton – Centre; Sheffield – Cavendish Travel.***

Credit card bookings can be made by calling: ***01-741 8989***. *Priest will be taking a break from recording their latest studio album at Compass Point in Nassau with producer* ***Tom Allom*** *to do this date. the LP should be released on the* CBS *label during September.*

HUGHES: "I QUIT"

■ *THE* ***GLENN HUGHES*** *enigma continues. Just as the long awaited album with* ***Gary Moore*** *(above right) was beginning to take shape and touring details were announced (see* Mayhem *last issue), the bassist/vocalist (above left) has quit the band and returned to his home in Los Angeles.*

"We just didn't happen," Glenn told Kerrang!, *"I was annoyed at being pushed into the background and disappointed at not being used to my full capacity. I'm very relieved to be out of it."*

According to Hughes, Moore was furious when he began to promote the 'Phenomena' project, particularly after he'd posed for the front cover of this issue of Kerrang!.

"It was OK for Gary to pose with ***Phil Lynott*** *on the cover of issue 94 and to do stuff on his own, but I couldn't do anything that wasn't related to his band," continued the bitterly disappointed Hughes.*

The bassist returned to LA on June 18 with a number of options to consider. He's having talks with former ***Van Halen*** *manager* ***Noel Monk*** *and hopes to tour both the US and UK with 'Phenomena' material very soon. The shelved* ***Trapeze*** *reformation could also be dusted down and a possible reunion of* ***Hughes/Thrall*** *cannot be ruled out.*

Whatever happens, Glenn is determined to keep working on a full-scale return to the rock scene and has laid down a number of ideas in demo form since his return to LA.

Gary Moore was reluctant to comment on the split, saying that: "Glenn has made a valuable contribution to three tracks on the forthcoming album, but we felt it necessary not to include him in any future touring plans."

Glenn's replacement in Moore's band will be announced shortly. It seems unlikely that Lynott, who recently collaborated with Moore on the hit single 'Out In The Fields', will join the group.

MARK PUTTERFORD

■ **ERIC MARTIN** is currently putting the finishing touches to his debut solo album, due for release on the *Capitol* label in the US during late July/early August. As yet untitled, the LP is being produced by **Danny Kortchmar** and **Greg Ladanyi**. Among the featured musicians are keyboardsman **Bill Payne** (formerly with **Little Feat**), guitarist **Waddy Wachtel** and drummers **Stan Lynch** (a member of **Tom Petty & The Heartbreakers**)/**Rick Marotta** (previously with **Steely Dan**) and bassist **Randy Jackson**.

■ NEW YORK act the **Hellcats** are presently working on fresh material at the Record Plant Studios in NY. The band's current line-up is **Richie Ranno** (lead guitar), **Perry Jones** (lead vocals), **Peter Scance** (bass) and **Erik Ferro** (drums).

■ ATLANTA FIVE-PIECE **Illusion** have just issued their debut album on the *Geffen* label in the US. Titled **'Illusion'**, it was produced by **Jeff Glixman** in Atlanta and has the following track listing:

Side One: **'Get It To Go'**, **'Bad News'**, **'Squeeze Me'**, **'Weighs A Ton'** and **'You Got The Touch'**.

Side Two: **'Next To You'**, **'Saints'**, **'Call In The Law'**, **'Want You'** and **'Go On Your Way'**.

The band's line-up is **Moses** (guitar – previously with **Mother's Finest**), **Jay** (lead vocals/guitar), **Tom Reed** (keyboards), **BB Queen** (drums – formerly with Mother's Finest and **Molly Hatchet**) and **Paul McCoy** (bass).

■ **KIM FOWLEY**, who put together the original mid-Seventies all-girl band called the **Runaways**, has now formed a new quintet under the same monicker. However, none of the musicians from any of the outfit's previous incarnations are involved with the revived project.

The act have just issued an album titled **'Young & Fast'** on the *Allegiance* label in the US. All songs were written/produced by Fowley and the full track listing is:

Side One: **'I Want To Run With The Bad Boys'**, **'Young & Fast'**, **'Heavy Metal Nights'**, **'Sex People'** and **'Scars'**.

Side Two: **'S-P-E-E-D M-E-T-A-L'**, **'Afraid Of The Dark'**, **'King Of The Neighbourhood'**, **'Boots Of Fire'** and **'(It Won't Be A) Black Day'**.

■ A CREDIT card hotline has now been set up for **Robert Plant**'s shows at **Birmingham NEC** (September 8) and **London Wembley Arena** (September 10). The number to ring is: **01 741 8989**. Tickets are prices at £8/£7.

■ **ALDO NOVA** is currently working on material for his third album at Kingdom Studios in New York, handling the production himself. As yet untitled, the LP should be out on the *Portrait* label later this year.

■ TORONTO QUINTET **Smashed Gladys**, who are now based in New York, have signed a deal with *Heavy Metal America*. The band, who recently recorded a set of demo tracks under the production guidance of **Kiss** bassist/vocalist **Gene Simmons**, are likely to begin work on an album at a studio in Britain soon.

■ *EMI/HARVEST* HAVE just issued a double compilation album titled **'Deep Purple – The Anthology'** featuring the following track listing:

Side One: **'Hush'**, **'Emmaretta'**, **'Hallelujah'**, **'Shadows'** (previously unreleased), **'Love Help Me'** (previously unreleased) and **'Wring That Neck'**.

Side Two: **'Speed King'**, **'Black Night'**, **'Grabsplatter'** and **'Child In Time'**.

Side Three: **'Strange Kind Of Woman'**, **'Freedom'** (previously unreleased; recorded as a possible single in 1971), **'Fireball'**, **'Highway Star'**, **'Never Before'** and **'When A Blind Man Cries'**.

Side Four: **'Smoke On The Water'**, **'Woman From Tokyo'**, **'Might Just Take Your Life'**, **'Coronarius Redig'**, **'Soldier Of Fortune'** and **'You Keep On Moving'**.

'Shadows' and 'Love Help Me' were recorded in 1968 and are rumoured to be the cuts that actually secured Purple their deal with *EMI/Harvest*.

In addition to this album, the label have also issued a quartet of three-track 12" singles featuring: **'Black Night'** b/w **'Speed King'** and **'Into The Fire'**; **'Strange Kind Of Woman'** b/w **'I'm Alone'** and **'Highway Star'**; **'Fireball'** b/w **'Demon's Eye'** and **'Anyone's Daughter'**; **'Smoke On The Water'** b/w **'Child In Time'** and **'Woman From Tokyo'**.

A special **'Smoke On My Megamix'**, a seven inch record containing five cuts *per* side segued and mixed electronically by engineer **Sanny X**, will also be available free.

Copies of this can be obtained by sending the peel-off stickers from each of the 12" singles and the compilation album to *EMI* together with an order form inserted in every copy of 'Deep Purple – The Anthology'.

■ **ROBIN GEORGE** issues a new single through the *Bronze* label on July 12. The A-side features a re-recorded version of **'Don't Turn Away'** (originally on the 'Dangerous Music' album) produced by George with **Pete Green** and **Mark Dearnley**. The flip contains a live rendition of **'Heartline'**.

■ **LEGS DIAMOND** issue a revised version of their '84 album **'Out On Bail'** through *Music For Nations* on July 5. This features all the original tracks plus new numbers **'Doomsday Flight'** and **'Seems Like a Dream'**. The line-up responsible for the 'Out On Bail' sessions is pictured above. Subsequently drummer **Jeff Poole** (above centre) has been replaced by ex-**Lita Ford** band member **Dusty Watson**.

■ **LAURA BRANIGAN** has just issued her latest album, **'Hold Me'**, on the *Atlantic* label in the US. It was produced by **Jack White**. The LP will be released in the UK within the next few weeks.

■ **PRETTY MAIDS** have just issued their **'Red Hot & Heavy'** album through *Epic* in the UK. For review see issue 86.

■ **MAINEEAXE** HAVE just issued a six-track mini-album on the *Powerstation* label. Titled **'The Hour Of Thunder'**, it was produced by **'The Commander'** and has the following track listing:

Side One: **'The Hour Of Thunder'**, **'Call Of The Wild'** and **'Spark To The Flame'**.

Side Two: **'Lady From the Night'**, **'Misgivings'** and **'No Foolin''**.

■ **THE RAMONES'** new single will now feature **'Bonzo Goes To Bitburg'** on the A-side and *not* **'Go Home Annie'** as originally planned. Released through *Beggars Banquet* on June 28, this will be available in both seven inch and 12" versions. Both are to feature **'Daytime Dilemma'** on the flip, whilst the latter will also contain **'Go Home Annie'** (mixed by **Lemmy**). The single is to be put out *only* in the UK.

■ **TODD RUNDGREN'S UTOPIA** issue their latest album, **'POV'**, through *Food For Thought Records* in the UK on July 5. A single, **'Mated'**, has just been put out.

■ THE **BABYSITTERS** have just issued their debut, self-titled album on *Heavy Metal Records*. Produced by bassist **'Jimbo'** at the Basement Studios in London, it has the following track listing:

Side One: **'Can You Hear It?'**, **'American Toys'**, **'No Particular Place To Go'** (written by **Chuck Berry**), **'The Beard Song'**, **'I Wanna Be On TV'** and **'Kickin' The Blues'**.

Side Two: **'Old LA'**, **'Give Us A Loan'**, **'Everybody Loves You When You're Dead'**, **'Tel Aviv'**, **'Rock En Roll Chicken'** and **'Alright OK'**.

■ **SEDUCER** ISSUE their debut album, **'Caught In The Act'**, on the *Thunderbolt* label during September. The full track listing is:

Side One: **'Don't Fall In Love'**, **'Do You Believe'**, **'The Creeper'**, **'Wednesday'** and **'Remember'**.

Side Two: **'Call Your Name'**, **'Take You Home'**, **'Halloween'**, **'Rollercoaster'**, **'On The Run'** and **'Blizzard'**.

■ **LOS ANGELES** act **Saint Vitus** have just issued their debut, self-titled album on the *SST* label, distributed through *Pinnacle*. For review see issue 73.

■ **BLITZKRIEG** HAVE just issued a new album, **'A Time Of Changes'**, on the *Neat* label. For full details see *Mayhem* issue 88.

■ *HEAVY METAL AMERICA* have just issued the **'Broken Hearted'** album from **Sabu**. The label will also be putting out **'The Hex Is On'** (from **Witch**) on July 1 and the self-titled LP from **Leatherwolf** on July 15.

DIRE STRAITS, who've just issued a new single (**'Money For Nothing'** – featuring **Sting** on vocals) in seven/ten inch formats on the *Vertigo* label, play Newcastle City Hall December 3-6, Manchester Apollo 7-10, Deeside Leisure Centre 11/12, Shepton Mallet 13/14, Birmingham NEC 15/16, London Hammersmith Odeon 17-23, Edinburgh Playhouse 29-31.

Tickets are priced at £10.50/£8.50 for all venues except Deeside/Shepton Mallet (£9.30), Birmingham (£11/£9) and London (£11.50/£9.50).

MARILLION have added the following dates to their forthcoming UK tour: Manchester Apollo September 25, Birmingham Odeon 27, London Hammersmith Odeon October 3-5.

JOHNNY THUNDERS will be appearing at Croydon Underground June 27, Edinburgh Coasters July 2, Newcastle Tiffanies 3. His new band features **Keith Yon** (bass) and **Tony St. Helene** (drums).

Thunders has just issued a four-track EP on the *Jungle* label featuring **'Chinese Rocks'**, **'Born To Lose'**, **'One Track Mind'** and **'I Wanna Be Loved'**. All songs are taken from the recent album 'LAMF Revisited'.

IN THE REGION OF THE SUMMER STARS (a pseudonym for. . .) will be headlining two shows at London Marquee Club on June 28/29. Support act for both dates will be **Riff Raff**.

THE ENID play Leeds Cosmo Club July 4, Slough The Fulcrum Centre 5, Plymouth The Academy 29.

SAVAGE play Croydon Underground July 2, Shepherds Bush The Wellington 11.

JASON AND THE SCORCHERS will be appearing at Brighton The Richmond July 3, Southampton Riverside Club 4, Leeds Astoria 5, Retford Porterhouse 6, Kirk Levington Country Club 8, Camden Electric Ballroom 9.

MOTÖRHEAD have added another date at London's Hammersmith Odeon to their previously announced tenth anniversary show. They will now appear on June 28 *and* 29. Special guest on both nights will be **Wendy O. Williams** (above), appearing for the first time onstage in the UK. **Rogue Male** will also be on the bill on June 28 whilst the **Gunslingers** will open proceedings on June 29. Tickets for both shows are priced at £5/£4.50.

Tickets are priced at £2.50, except for Brighton (£3.50 in advance/£3 on the night), Kirk Levington (£4) and Camden (£4.50).

PETE HAYCOCK'S CLIMAX play shows at East Sheen The Bull July 19, Harlesden Mean Fiddler 20, Cardiff New Ocean Club 21, Durham Grey College 25, Stoke-On-Trent Shelly's 26, London Marquee Club 27, Covent Garden Cottonwood Café 28, Dudley JB's 29.

The band issue their debut album (**'Total Climax'** – produced by **Paul Brett**) and single (**'Sunbird'**) through *Nu-Disk* (distributed by *PRT*) on July 1.

THE GRIP play Oxford Penny Farthing June 29, London Marquee Club July 2.

DUMPY'S RUSTY NUTS play Woolwich Tramshed on July 4, postponed from July 2. The band have cancelled their proposed date at Croydon Fairfield Hall on July 28, but have confirmed a show at Chichester New Park Rock Club on June 29.

MAN, WILKO JOHNSON , WILD WILLY BARRET and **REBECCA WOLF** will be appearing at Hitchin Woodside Open Air Theatre on July 20. The festival will run from noon until midnight.

LARRY MILLER plays Cardiff New Ocean Club July 5, Oxford Penny Farthing 6, Camden Dingwalls 10, Bristol Granary 11, Kent Bike Show 13.

REBECCA WOLF play Letchworth The Shoes June 28, Brize Norton RAF Club July 7, Letchworth Plinstone Hall 12, Melborne Rock Club 19, Woodbridge Bentwaters Club 25.

LIAISON will play London Marquee Club on July 5. This will be their farewell gig before disbanding.

SEDUCER have added the following dates to their tour itinerary: Gloucester Nelson Inn July 1, Dover Louis Armstrong 12, Nottingham Newshouse 25, Macclesfield Beehive 29, Barnsley Benders Bar 30, Rippon Brontes Night Club 31, Bradford Wheatsheaf August 1, Sheffield George IV 2, Chester Monroes 6, Bolton Space City 8, South Shields Marsden Inn 9, Darlington The Bowes 10, Norwich Whites 16, Bournemouth Continental Cinema September 1, Manchester Jillys 12, Kings Lynn Blue & Gold Club 14, Spennymoor Recreation Centre 23, Stoke-On-Trent Shelly's 25, Bolton Space City 26, Hebden Bridge Shoulder Of Mutton 27.

TROJAN play Dublin McGoniggles on June 29.

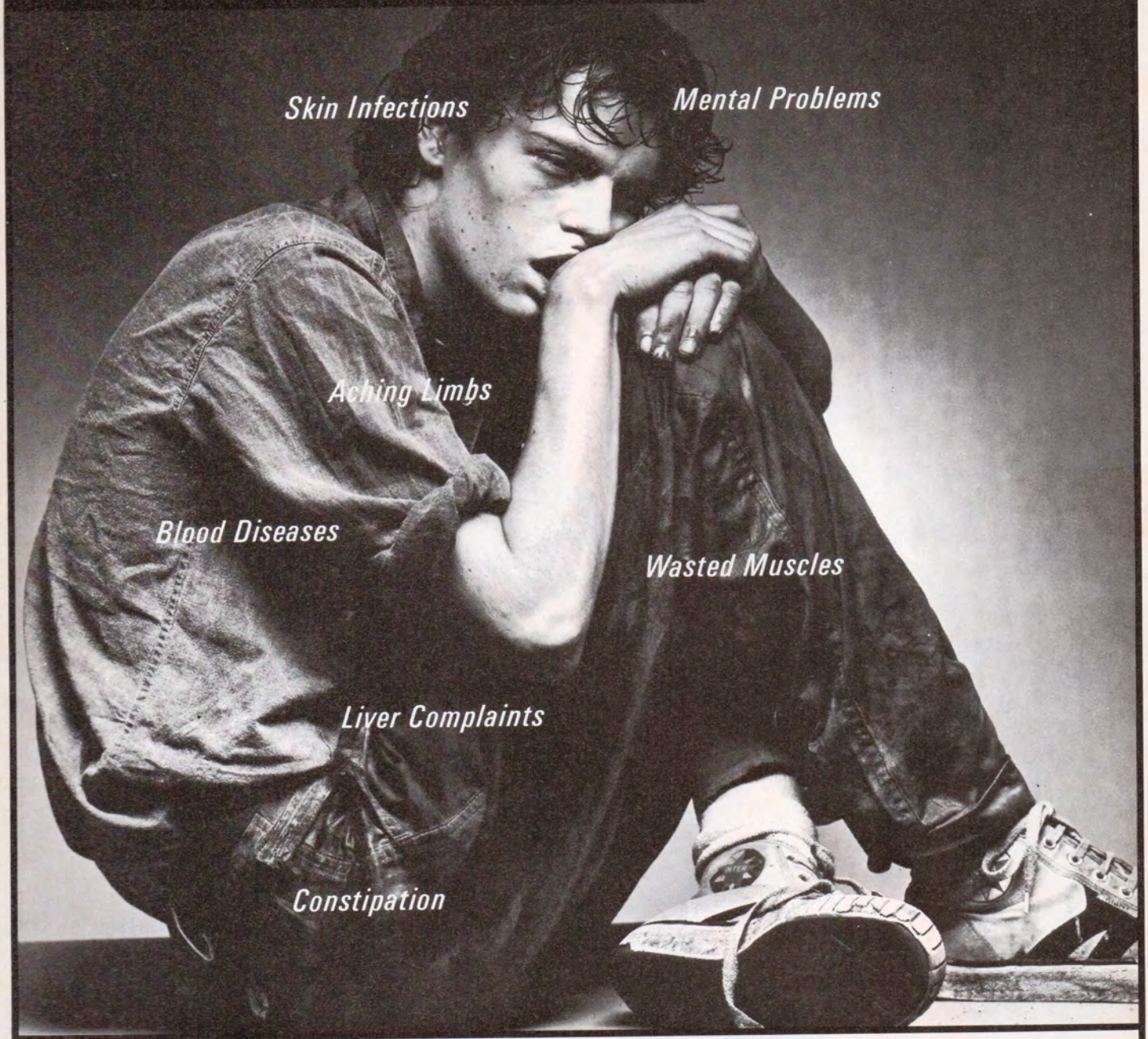
JAI GRAY JAI will be playing dates at Uxbridge Regal July 4, Kensington Ad Lib 11, London Embassy Club 18.

ARQUE, who have just re-issued their **'Document'** EP on the *Lepus* label, will be appearing at Whitstable Harbour Lights June 27, Gillingham Southern Belle July 9, Reading Target Club 27, Cheriton White Lion Hotel August 2.

CITIZEN CAIN play Acton Bumbles on June 25.

ELEVENTH HOUR, from Berkshire, play Wokingham Angie's Club on June 27.

YOUR MIND ISN'T THE ONLY THING HEROIN DAMAGES.



It can also have some pretty nasty effects on your body. All of which you can start suffering long before you become addicted.

You'll probably start looking ill, losing weight and feeling like death. You'll begin to take heroin not to get high any more, but just to feel normal.

And, as you lose control of your body's health, you could lose control of your mind too.

Until one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.

So, if a friend offers you heroin, use your brain while you still can.

And say no.

HEROIN SCREWS YOU UP.

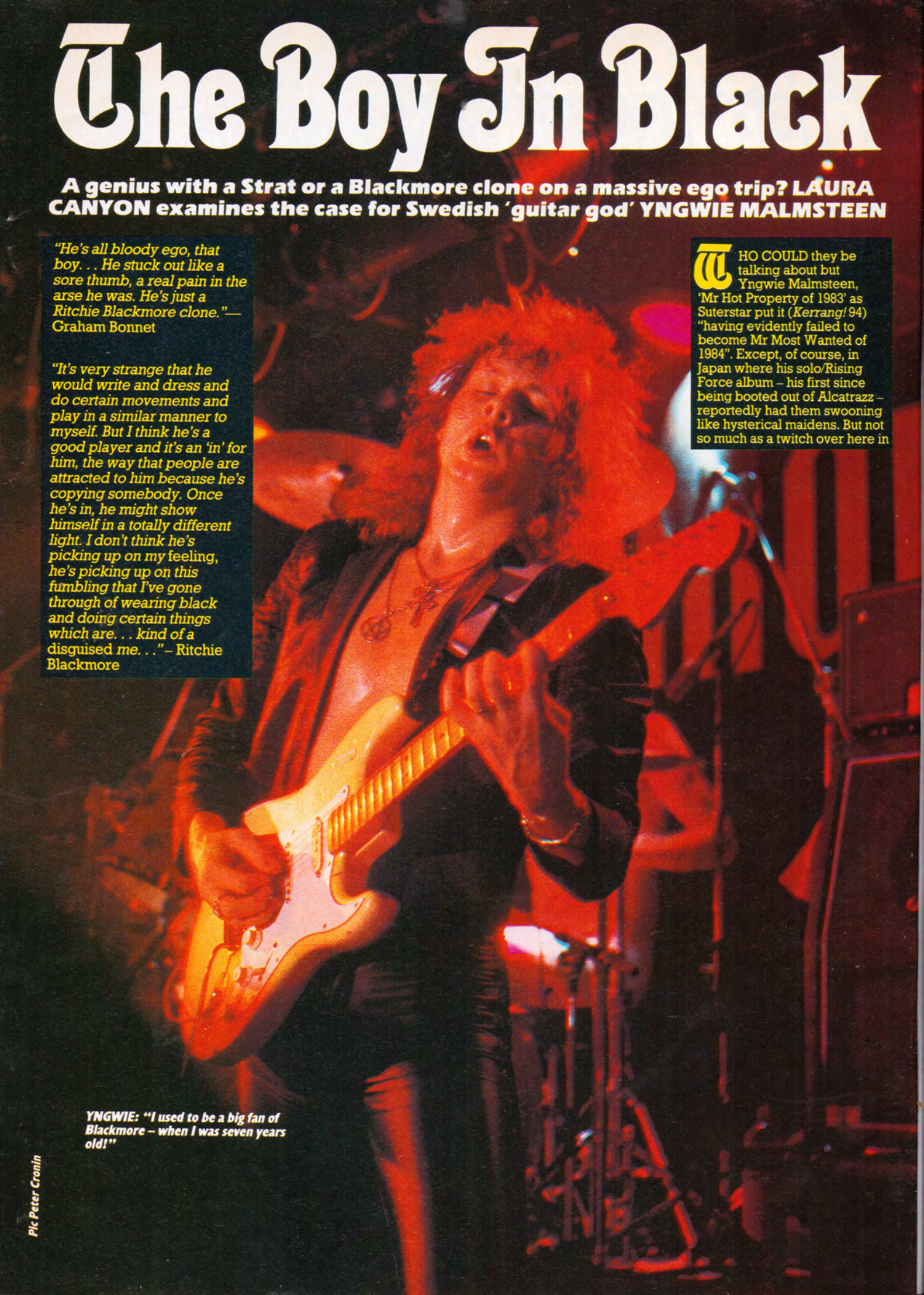
The Boy In Black

A genius with a Strat or a Blackmore clone on a massive ego trip? LAURA CANYON examines the case for Swedish 'guitar god' YNGWIE MALMSTEEN

"He's all bloody ego, that boy. . . He stuck out like a sore thumb, a real pain in the arse he was. He's just a Ritchie Blackmore clone."— Graham Bonnet

"It's very strange that he would write and dress and do certain movements and play in a similar manner to myself. But I think he's a good player and it's an 'in' for him, the way that people are attracted to him because he's copying somebody. Once he's in, he might show himself in a totally different light. I don't think he's picking up on my feeling, he's picking up on this fumbling that I've gone through of wearing black and doing certain things which are. . . kind of a disguised me. . ."– Ritchie Blackmore

WHO COULD they be talking about but Yngwie Malmsteen, 'Mr Hot Property of 1983' as Suterstar put it (*Kerrang!* 94) "having evidently failed to become Mr Most Wanted of 1984". Except, of course, in Japan where his solo/Rising Force album – his first since being booted out of Alcatrazz – reportedly had them swooning like hysterical maidens. But not so much as a twitch over here in



YNGWIE: "I used to be a big fan of Blackmore – when I was seven years old!"

Pic Peter Cronin

the land of the never-rising sun. Until this month that is, with *Polydor* releasing a three-track single – 'I'll See The Light Tonight'/'Far Beyond The Sun'/'I'm A Viking' – which showcases pretty adequately this much talked-about young guitar player.

Egotist? Blackmore clone? There's evidence of both on the single (cosmic, shuddering Rainbow guitar, the long, slow, classy solo with the screams from the crowd left in), but evidence too of him being more than just a xerox. . .

The first I heard about him was on a toilet wall in LA's Roxy: 'YNGWIE IS GOD', it said. Though at the time he was merely a guitarist with a now defunct local band, Ron Keel's Steeler – certainly nothing special. But word was spreading that the young, brooding boy-in-black guitarist *was*. Fans, fanzines, then major music magazines lavished him with priase, placing him somewhere between Ulrich Roth, Randy Rhoads and Ritchie Blackmore. Especially Blackmore. When Bonnet still liked him, he described him, glowingly, as "a heavy sort of Blackmore-type guitarist, but I think he's probably better than Ritchie".

HE WAS born in Stockholm, lived there until he went to Los Angeles "just to get recognition", joined Steeler and started making a name for himself. The group he had in Sweden, Rising Force, however, didn't have much of a name – the tapes they did for *CBS* were never released.

"At that point," explains Yngwie, "Heavy Metal hadn't reached the peak that it has done now. Also, we were very progressive, we weren't like a regular HM band, and in Sweden in particular people just won't accept that kind of music. We worked very hard and it was frustrating, like banging your head into a brick wall. I figured I'd just break up the band and go somewhere else. . ."

He grew up listening to Blackmore and Hendrix, but when he started to play guitar (he comes from a musical family, says his brother and sister are talented too, that his mother bought him a guitar when he was five, which he ignored until "I saw Jimi Hendrix on TV, I was like eight years old, and after that there was nothing else for me") he found such musicians too restricting.

"I think Jimi Hendrix and Ritchie Blackmore are both very limited," he says, one of those lines that inevitably land him with the 'egotist' tag. He turned, like Blackmore, to classical music for inspiration.

As for the 'Blackmore copyist' accusations: "I think for somebody who's not very knowledgeable about guitar playing or music theory in general it would be very easy to compare me to Ritchie because sometimes my appearance and choice of guitars and amps are the same. However, I'd say that *musically* we have nothing in common; my guitar style has nothing to do with his guitar style. Whether it's better or worse doesn't matter. It's not a sport – it's music, it's art. It's stupid to compare people all the time.

"Actually, I'm not influenced by anybody as far as my guitar playing goes. And as for song-writing, I'm very influenced by classical music. I try to do things nobody else has done before. I used to be a big fan of Blackmore – when I was *seven years old!* Actually, my main influence is Johann Sebastian Bach and Oriental music. I stopped listening to other guitar players when I was 12 or 13.

"I'm not saying everybody's bad, but I think they kind of have a formula they always tend to use. You can really say that most HM guitar players of today sound very similar, and I think that's because they listen to other guitar players and tend to go round and round. So I listen to other musicians, like keyboard players and violin players, to broaden my outlook."

Yngwie also plays drums and bass, a bit of keyboards and sings. He did most of them, he says, in his old Stockholm band, Rising Force – "not really a band, actually, it was more or less what I'm doing now, like a solo thing." (Some old Rising Force members are again backing him up.)

YNGWIE SEEMS as glad to have left Alcatrazz as Bonnet was to see him go. It was only a temporary thing, he says, almost echoing Graham's words, and he makes it sound like he was doing them a favour for sticking around as long as he did, waiting until the end of a tour rather than striking off on his own when he'd wanted to. He's certainly been consistent in his ambitions – the move to America, the various stepping-stones to attention as an individual star – and now it's up to you to judge whether he'll move any higher.

As far as Yngwie's concerned, his only goal now is "simply to always progress and just enjoy playing. My aim is not to be the new Eddie Van Halen or the new Guitar Hero or to be the best of anything like that, what everybody wants to make me out to be. I've been having quite a lot of bad press," he says, "because they tend to portray me as somebody who's trying to break a record or something. And it's not at all like that. I'm a musician, an artist. Not a f**king sports guy!"

K: Kompost!
KK: Klueless!
KKK: Kompetent!
KKKK: Korrosive!
KKKKK: Kolossal!

LIVING ROCK!

HEAVY PETTIN: 'Stand up, shout, wave yer knob about' anthems

HEAVY PETTIN
'Rock Ain't Dead'
(Polydor HEP LP2)
KKKK½

'ROCK AIN'T DEAD', eh? Never behind the door when it comes to extolling their own virtues, Heavy Pettin are at last back on this septic scene! They're wearing hard rock hearts on sweat-stained sleeves and they're laying down the law to the doe-eyed dimwits at *MTV* who are attempting to asphyxiate Metal in the Land Of The Free!

No fluffy concept waffle, no attempt at R*k E***tt school of artistry. As you might expect, 'Rock Ain't Dead' is a fanciful frolic through the hard rock undergrowth, emerging as a work that is very much rock 'n' roll, very much Heavy Pettin. And yet in some ways it's also vastly different from what we might have expected.

Whereas 'Lettin' Loose', '83's Pettin debut, was hardly lacking in sophisticated vocal and instrumental awareness, it was essentially the brash, cock (yeah, *definitely* cock) sure Pettin bluster that slammed down on to the ol' adrenalin button. 'Rock Ain't Dead' engulfs a more song orientated approach, and while I'd be a liar if I said it wasn't a fraction less tough than its predecessor, the big P's youthful exuberance assures that guitarists Gordon Bonnar and Barton fave Punky Mendoza always have their balls on the line. The more I listen to 'Rock Ain't Dead', actually, the more I like it, the more I know that Heavy Pettin have turned in the blinder I expected, nay DEMANDED!!

I've clutched a demo of most of these tracks to my breast for a good eight months already and it's swell to see how the combination of AC/DC sidekick Mark Dearnley and Jim Steinman's associate producer John Jansen have at long last kicked the toons into sweet, sweet shape. There's nothing too innovative going on, but the sounds are solid, sufficiently sophisticated and satisfying. 'Big Rock' was a term invented for HP!

So let's get some dirt under our fingernails shall we and unearth the treasures on offer? Like the clap, there's a lot of it about!

Opener and title track 'Rock Ain't Dead' is the kinda 'stand up, shout, wave yer knob about' anthem that you're gonna love in spite of (or maybe because of) the high gonzoid quotient! Check out Hamie's helium-inflated vocals too. The man is quite ridiculous in his delivery, but spend time with his voice and you'll soon feel totally at home with it. 'Northwinds', too, is where you'll see the Pettin of old, chock-a-block with what should rightly be termed 'power pop' riffs and gutsy 'sing it, shout it' backing vocals that will huff and puff and blow your speakers down!

And spreading their wings to reach out into pastures new, those Pettin boys have pulled off classics with the ease of Doc Doom penning another Fiona eulogy! Try 'Lost In Love' for size – a plaintive Hamie bemoaning his fate with his lady (lying bastard!) – or maybe the ballad 'Dreamtime', an accou-sticky interlude of the sweetest nature. Wimpy? Maybe, but tell me it ain't good and you'll get a slap from my scented silk glove!

You want the ultimate hoe-down mebbe? Then 'Throw A Party' is a must. *'Throw a partae – an' throw it ma wae!'* holler the boys. Sheesh, I can smell those warm cans of *McEwans* already!

Even funnier is the addictively melodic 'Angel', where Hamie lays his poor tormented soul on the line:

'Get this for size – neckin' in the back seat of my Cadillac/*Window steaming up from the cold/A lady comin' on it made my zipper catch/The girl just wouldn't leave it alone'.*

Sexual bulls**t of the first order, but if you knew ol' Stevie like I do, you'd know it was all true – an' more!

And just to round things off, let's rave on down with 'China Boy', Pettin's most sophisticated song to date and an absolute peach! Gary Moat's. . . well. . . e*moat*ive computerised drums and a pulsing bass beat from Brian Waugh (or is it Wooargh?) push this beauty to a stunning refrain that's gonna stay with you until. . . ah. . . until the next Pettin album!!

If you love pure rock 'n' roll, and if you love to see a band progress, then you can't help but fall in love with Heavy Pettin's 'Aural Sex' attack! Get your partners in on this one!

HOWARD JOHNSON

BILLY IDOL
'Vital Idol'
(Chrysalis CUX 1502)
KKK½

IF HIS inherent and all-encompassing twerpiness didn't pervade everything he wraps his lip around, I'd have given 'Vital Idol' the quintuple-K rating that every last man-beast up at *Kerrang!* HQ reckons it deserves.

Because it has to be said that the mouth-got-caught-in-the-mangle man *has* come up with a handful of fine-as-wine songs inbetween posing with his sneers and his nipples and his wrist-studs and his beads. And that very handful has been stuffed on to this seven-track platter – and not only that, but beefed-up with hefty late-night sleaze-joint dance mixes, perfect for parties. The whole thing thumps along, spits out of your speakers like missiles, pulsing like a pacemaker on overload.

You know the songs: 'White Wedding', the best thing he ever did, with a new and vicious mix, and 'Flesh For Fantasy' and 'Hot In The City', three whose new powerdrive versions improve on the originals. 'Dancing With Myself' sounds no better than his first version, though, and neither do 'Catch My Fall', 'Love Calling', or 'Mony Mony' – which always lacked the innocence of the Sixties original, now even more so.

Still, when he's hot he's hot, and the songs do hold up – no mere sneer today, gone tomorrow, our Billy.

LAURA CANYON

MORE REVIEWS PAGE 10

"RANDY CALIFORNIA

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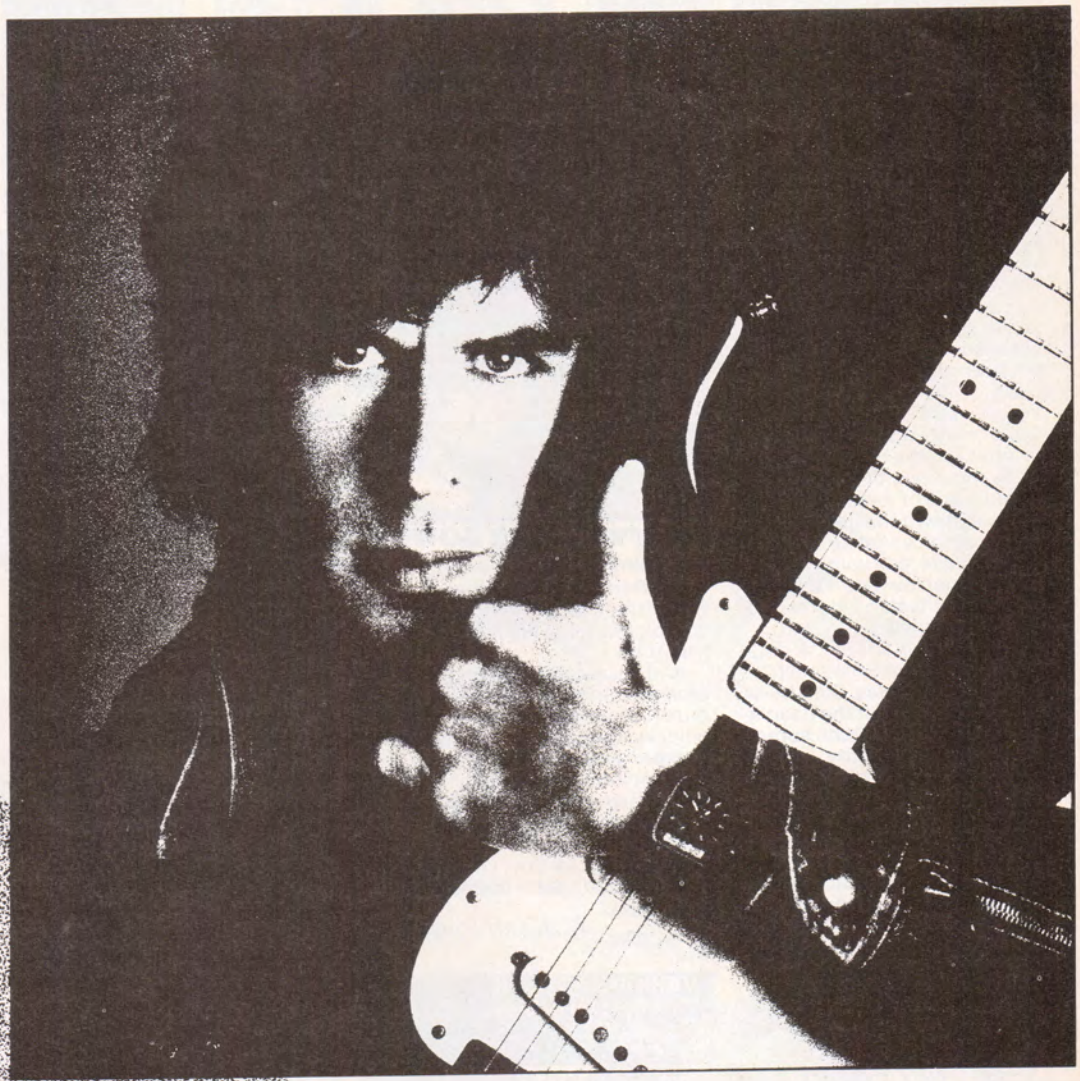

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FROM PAGE 8

GRIM REAPER
'Fear No Evil'
(Ebony EBON 32)
KKK½

I KNOW it's been said before, but gorblimey, didn't the Stateside success of Grim Reaper's debut album take us all by surprise?! I'm sure the collective head of messrs Bowcott, Grimmett, Wanklin and Harris stood some severe 'scratchem' itself trying to ponder *why* they captured the consciousness of the Yankee bonce-bashing contingent!

Aw, but what the hell, it couldn't have happened to a nicer bunch of blokes and Old Nick (ha, ha!) and buddies deserve every nickel and dime that's been slipped into their pockets!

'Fear No Evil' (grrr!) is the long-awaited follow-up, and strike a light and burn the house down if it ain't a more positive and rounded piece of mind mangling all the way down the line. This one has *got* to capitalise on the progress made, cos within the admittedly narrow boundaries inside which the band works there's nary a problem!

Nick Bowcott is a rarity, a geezer who can take the most banal of HM formulas, then twist it, kick it, beat it about the head a few times and regurgitate some class simplicity/stupidity. I can't help but like it – and nor can you, ah jes knows it!!

Of course, there are reference points, Maiden being the most obvious despite the lack of two-pronged Beelzebub attack. But then there are also shades of Mötley Crüe in there ('Rock And Roll Tonight' is a deadringer for their gonzoid bravado) and maybe even a spattering of originality to give rock 'n' roll's. . . er. . . prettiest band even more prestige!

This ain't really my kind of Metal in general, but Grim Reaper's ability to perform their art to maximum effect is undeniable. 'Fear No Evil' itself is a worthy headshaker, 'Let The Thunder Roar' a powerful clap attack and 'Never Coming Back' almost, well, poppy in its overtones.

In addition, Steve Grimmett's vocals are always strong while Bowcott's axe-entric antix are (some would say) surprisingly thoughtful! With new drummer Mark Simon complementing Dave Wanklin's steady bass throb, there sure won't be any complaints from the Metal fraternity.

And in case you still think these brothers Grim are yet another bunch of serious demonic pillocks, then lend an ear to 'Final Scream' and its astonishingly brilliant intro, where a certain dusky chap with a high voice and a rather long video to his name comes in for some well deserved stick! Laugh Del Boy, I nearly wet my striped strides!! Metal alright! Buy, enjoy!

HOWARD JOHNSON

'REAPER'S NICK BOWCOTT: not just a pretty face

VARIOUS ARTISTS
'The Best Of British'
(Zebra ZEB 5)
KKK

IT'S FREQUENTLY argued that *Kerrang!* shows a bias towards North American rock when assessing new bands and in one respect at least it's true. The first we hear of most bands is *via* a demo tape, and far too many British outfits take the rather optimistic view that using a recording *Woolco* Walkman with flat batteries in the bathroom (whilst recording in the bedroom) is all that it takes to impress. Instead Americans will, as a rule, record professionally and carefully to offer a reasonable reflection of their recording and writing abilities. There's still a lot of dross about, but at least they *try*.

Britain, however, does have worthy new talent, and *can* present it in a reasonable fashion – so it is with 'The Best Of British', which might be regarded as a signpost that 'Metal For Muthas' and the NWOBHM are behind us and (mostly) melodic rock is the way our new young braves are seeking to go.

To be realistic, though, most of these tracks are drawn from bands with releases already under their belts, well above the level where demos, piccies and plaintive missives are despatched to *Kerrang!*, *Metal Forces* and *The Beano*. Several tracks are probably available elsewhere – I know the Warfare track was a single and the Jaguar track is from their last album, I just don't have the vinyl of the other bands to check against – which rather casts doubt on the value for money rating of the compilation. On the other hand, though, there will doubtless be hordes of potential fans who haven't had the cash to indulge in individual purchases and will value a compilation such as this as a taster of what's available in the shops.

After all, it's a surefooted collection of a high standard. Warfare's foul-mouthed monstrosity is either wonderful or truly grim, depending on your inclinations – if they're towards wonderful *don't* buy this record because you'll find Savage wimps and the others beneath contempt! More melodically inclined Metallers will find themselves well served, however, with tracks from Persian Risk, Marseille, Stratus, Jaguar, Emerson, Di'Anno, Limelight and Baby Tuckoo, with Jaguar's proud bravado coming home by a short head from Baby Tuckoo, who suffer a little from their heavy handedness, and the bright Americana of Emerson whose own problems find them only a trace away from AOR limphem. Of the others, only Di'Anno (and Savage) leave anything major to be desired, and in terms of listenability alone 'The Best Of British' can barely be faulted, for even they are passable.

Of course, it would be easy to list another set of bands who haven't got as far in the deal stakes and could have been included, but that would mean excluding most of the bands here which would definitely be grossly unfair. Let's just say that volume two could prove even more interesting. . .

PAUL SUTER

JOHN PAUL JONES
'Scream For Help'
(Atlantic 780 190-1)
KKK

'SPAGHETTI JUNCTION', an immensely powerful riff, marks the welcome and confident return to public musical activities by one of the great mystery men of rock. John Paul Jones always kept his light under a bushel and was only just emerging to greater prominence when his old group, Led Zeppelin, finally broke up. "What is John Paul Jones up to these days?" has long been the bemused inquiry, only now exclusively answered by *Kerrang!* scribe Dave Dickson (issue 93).

Whatever the fate of the movie, the soundtrack music will be of great interest to Zep fans in particular; the roaring *Hammond* organ solo on 'Spaghetti Junction' and its relentless, hypnotic riff, not to mention the anguished, nay furious, guitar work from Jimmy Page, remind us how productive a team they made. They should make a full album together!

But what this music from the recent Michael Winner film reveals is John's sure hand and sophisticated touch when dealing with a range of writing styles. 'Take It Or Leave It', sung by Madeline Bell, should be a hit single; beautifully crafted, Madeline sings it with velvet smooth charm. John plays the uplifting bass guitar line, but seems capable of contributing practically all the other instruments as well. He displays this skill on 'Chilli Sauce', a build-up of sound layers as modern as anything you'll come across on *Capitol Radio* past midnight.

It's interesting to hear Jon Anderson tackle the Shadows influenced 'Silver Train' and the ballad 'Christie', while Madeline sings another cracker 'Here I Am'. It's curious that in a way the various songs and arrangements all have roots in JPJ's illustrious past, from the Sixties beat groups to Dusty Springfield, to Zep and beyond. A man's career and lifetime of influences revealing themselves. John even gets a chance to sing on 'When You Fall In Love'. He should do it more often, especially if John Renbourne is around to play beautiful acoustic guitar.

'Crackback', the final item, has a cracking drum intro from young Graham Ward leading into a Jimmy Page riff extravaganza. Somehow JPJ's bass line and Graham's excited, exuberant drumming sparks Jimmy into some of his best playing on record (outside of the Firm) in ages. Fascinating!

CHRIS WELCH

MORE REVIEWS PAGE 12

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MÖTLEY CRÜE
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ELEKTRA
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FROM PAGE 10

SAVAGE
'Hyperactive'
(Zebra Records ZEB 4)
KKKKK

JUST WHEN life on the good ol' UK Metal front was beginning to get a wee bit stale, along come Savage with an absolute barnstormer of an album and out the window go all my theories about English HM being 'up the swanny', yer know, kinda like, er, dead'n'buried man! After just one spin of this fine opus I was hooked and screaming "I'm proud to be BRITISH!"

It's been two long years since Mansfield's finest last gave us some earache with their delightful debut outing 'Loose'N'Lethal', still available on the *Ebony* label. Back in those days, Savage's music was a lot more coarse'n'simple, so it would seem likely that the boys have had a good listen to the sort of music kids are gettin' into now, and the sound they've come up with here will, I'm sure, suit today's taste. However, they've still managed to retain the Norvern roots which shine so strongly in their music.

Right, that's more than enough of that; let's get on with the album itself . . .

Well, it kicks off predictably enough with last year's single 'We Got The Edge', which is very Savage-like, and it's nice to see that the lads have given up trying to clone Def Leppard – remember 'Cry Wolf' from 'Loose'N'Lethal' days? Chris Bradley and the boyzz are writing much katchier toons now; I mean, just give the likes of 'Eye For An Eye' a spin and you'll see what I mean.

The riffs that masters Andy Dawson and Wayne Renshaw churn out have gotta be heard to be believed, sorta like 'Bark At The Moon' meets Mötley Crüe crossed with just a hint of Ratt. It's weird and unique cos it still sounds so *English*, though that could be down to Chris Bradley's vocal delivery. Now some find the man's 'singing' a bit hard to come to terms with, but I've always felt his voice suits Savage's music perfectly; when he snarls *'What you want, is what you get/No problem, no sweat'*, you know the man means business, and backing up this delightful (squash) racket is the top notch – to use a Steve Gett term if I may – drumming of Mark Brown. We're talkin' serious kick'n'push-style drumming here.

Another high point on *Side One* is 'Blind Hunger', which starts off with a delightful Phil Lynott inspired bass solo, and then it's those hard-edged axes of Messrs Dawson and Renshaw back in action again; this kut really does have hit single written all over it. The side closes on a thrash note with 'Gonna Tear Your Heart Out', which is more like the Savage of yesteryear – fast'n'furious! – and I could quite easily see this song sitting comfortably in the background of an episode of 'Miami Vice' as Sonny Crockett mows down another baddy in time with the pounding bass drums!

Side Two kicks off in fine style with 'Stevie's Vengeance', a must for guitar buffs and an epic number that just builds and builds. The basic chugging riff is churned out by Renshaw, but it's the scorching, endless and breathtakingly brilliant solos of Andy Dawson that stand out like a sore thumb; the guy is a genius, easily the most exciting axepert in England at the moment.

The very commercial 'Cardiac' follows with a really nifty intro and acoustic guitar that echoes back into the main riff, all great stuff – bit of a shoutalongaSavage number this one, oh, and listen out for the over-the-top ending. The album comes to a close with 'Keep It On Ice', which shows the humorous side of Savage; why, they've even left in some studio backchat and laughter, all very Norvern I hasten to add.

Yes, folks, this is the LP we've all been waiting for. I really do think bands benefit when they produce themselves; hell, look what happened to Metallica, and Savage could at last be hitting the big time too. XAVIER RUSSELL

Pic Peter Cronin

SAVAGE with Xavier Russell (second from left) and manager Andy Foley (far right). Guitarist Wayne Renshaw was throwing up at the time. . .

MORE REVIEWS PAGE 14

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Derek Oliver 'KERRANG'

RCA

FROM PAGE 12

MOTLEY CRUE
'Theatre Of Pain'
(Elektra K9604184)
KKK½

THE SULTANS of Stiletto are still holding the fort but the law's closing in and the ammunition's low . . . Four good tracks, half of them as dangerous as you get, five on the weak side and one no good to man nor beast.

Bit of an interlude album, 'Theatre Of Pain', not surprising considering its chronological position (third albums are notoriously dodgy, what with the first being the culmination of years of fight and desperation and the second the confirmation of position) and the much-publicised circumstances that have plagued LA's favourite *um-louts* since the mega 'Shout At The Devil' opus. Admittedly there's nothing here to actually turn you *off* the band; the sound kicks 'Shout. . . .' right up the behind (the producer remains the same, Tom Werman, but they've got rid of Geoff Workman and switched to engineer Duane Baron, who's done every bit as good a job on the Crüe as he's done in the past on Cheap Trick and Quiet Riot) and the band is playing (specifically, Vince Neil is singing and guitarist Mick Mars is soloing) better than ever before. But there's not enough to really turn you *on*.

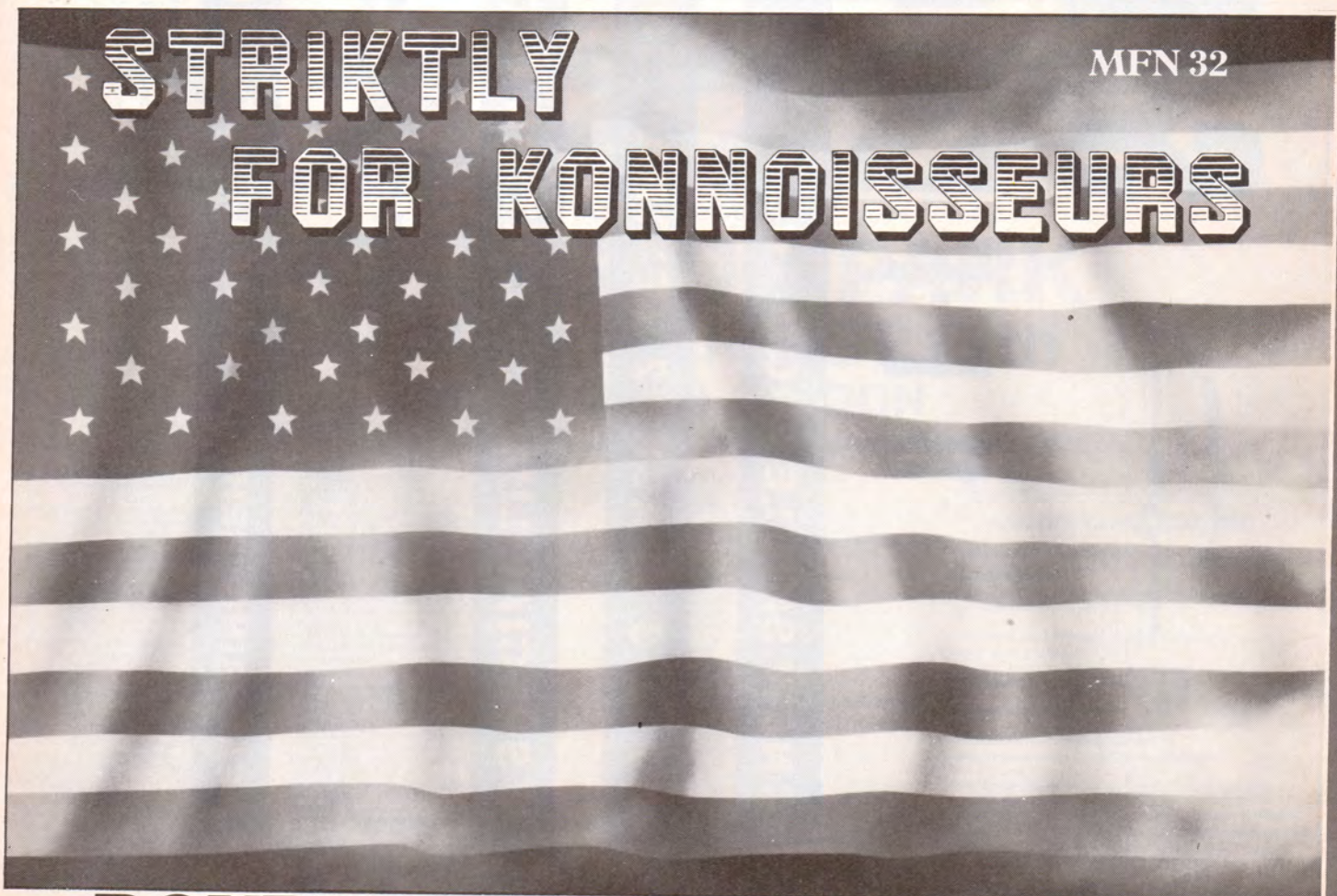
However, when 'TOP' is good it's *glorious*. Let's start with 'City Boy Blues', opening track and

MÖTLEY CRÜE's VINCE NEIL . . .

NIKKI SIXX . . .

MICK MARS . . .

TOMMY LEE . . .



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promise of fingerlickingood things to come; check out lines like *'take a swig of whisky and jump into the saddle with you'* – sooo fine, sleazier than a Spanish waiter, darker and hotter than the hottest, darkest Hollywood night, real city fever where the alleys are blacker, the dirt dirtier, the booze stronger, the girls burning right off the turntable, a steamy, stomping sound that's so different from, say, 'In The Beginning' on 'Shout . . .' that you wouldn't believe it's the same band. Nights in white *Satan* have been given up for good-time ZZ Top-ish fun and with its mention of 'sushi' the song should certainly prove a Halfin fave!

There's also 'Smokin' In The Boys Room', a cover of Brownsville Station's 11-year-old Detroit classic that sounds every bit at home in Hollywood '85 (it features Vince on harmonica and it's going to be the first single). 'Save Our Souls' is as heavy and inescapable as a backstreet mugger, the axe solo slicing through the thick, smoggy sound, and 'Tonight', with its mean-teen harmonies and tacky, tarty mixture of bubblegum and headbang, is nicely delinquent. All about *one* girl 'pleasing' the *whole* band – of course! – and featuring the immortal line *'90,000 screaming watts, honey dripping from her pot . . .'*

The rest are disappointing, however – take a riff and stretch it further than spandex and you're bound to leave weak spots. And 'Home Sweet Home', the keyboard-ridden ballad closing *Side One*, does nothing for me at all; I've never particularly liked bloated rock, but this is positively anorexic.

Still, they've moved on at least, more than a lot of bands do with their third albums, and there's enough true Crüe killers to keep you hankering after number four.

LAURA CANYON

AC/DC
'Fly On The Wall'
(Atlantic Records 781 2632)
KKK

"HEY, WHITE BOY, you wanna hear the noo AC/DC album, and then, maybe *turn on*. . .? Huh? It'll be great, g.r.e.a.t! It will, it will, IT WILL!"

Uh, will it?

Atlantic Records in America – *not* their UK sister company, I hasten to add – in their infinite wisdom insisted that this kid could only review the new AC/DC platter if I sat in their record company offices (in London), listened to it there, and then, like the good little kid I am, ran home to write my bollocks off about this mystery album.

Well, excuse me, what's *my* name, Mr. Bootlegger B. Bugger-All Sell A Million Illegal Copies, or what?

So, I go along and sit and listen to the new AC/DC album and now everybody wants to know what I think of it. Who cares what I think of it? Not the band, not the frigging American record company, that much is for sure. But me? S**t, yeah I care what I think, the only trouble is I don't know what the f**k *to* think. I heard it *once*, you know? And America doesn't trust me to take the thing home and bring it back the next day. Jeez, what *is* all the fuss about? It can't be the album can it? (Ha, ha, ha, naw, I'm just making one of those, uh, SNAP JUDGEMENTS).

OK, business. . .

'Fly On The Wall', on first hearing, strikes me as leaps and bounds bigger and better than AC/DC's last studio blast 'Flick Of The Switch'. So far, so real. The title track opens *Side One* and immediately it's crystal clear that Angus and the boys want to up the ante several notches from their last studio outing. The pace is fierce and the vocals scream as hysterically as Brian Johnson has ever squeezed them out before.

Next is 'Shake Your Foundations', picking up the beat just where 'Fly. . .' left it, down on the bathroom floor. The guitars are rampant but, but. . . *where's the drums?* This is a theme I return to throughout the album. Like its weary predecessor, the record is produced by the band, this time with the engineering assistance of Mark Dearnley, and may I ever so humbly suggest that this is a mistake? No? OK. . . *but where are the drums and bass?*

The playing sounds beautiful; Angus is blistering on stuff like 'First Blood', 'Playing With Girls' and 'Back In Business', and each and all are pretty much the glorious anthemic tunes we have come to expect from the band, but overall, I don't hear any killers. I don't see anything I didn't see before.

Advice? Christ, we're getting cocky now, what?

(Get a producer. . .)

MICK WALL

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OUT NOW ON MUSIC FOR NATIONS

I SCREAM SODA!

PAUL SUTER speaks out to the Max in favour of KIM MITCHELL – eccentric Canadian rocker made *good*

MY AFFECTION for Canadian rock has not exactly gone unnoticed, so it's a particularly pleasant feeling to be able to reflect on Canadians made good once in a while. At least there *are* success stories these days, names to add to those of Rush and Triumph who've flown the Maple Leaf banner for so long alone.

One name that seemed to have missed the boat, though, was Kim Mitchell, frontman for the semi-legendary Max Webster who for far too long were cream of the crop without ever successfully breaking out into the international market with their wacky brand of hard melodic rock. They were affectionately regarded in their Canadian homeland but never projected the way they should have been, ending up like a favourite pet which you never let out of your sight for fear of what might happen to it. Maybe nobody knew quite what to do with them, but whatever the cause (and there were a few colourful rumours, I can tell you!) they fell apart rather abruptly.

Now, only the band's creative axis of Kim Mitchell and lyricist Pye Dubois remain in the light; following the demise of Max. Kim firstly produced Coney Hatch's debut LP and then in partnership with Pye put out a mini-album that wasn't exactly a major step forward but was at least a statement of intent. Further changes were at hand, though, with Kim leaving Max's long-time label *Anthem* to join up with former *Anthem* exec Tom Berry at his newly established label *Alert*; the Autumn of 1984 saw the first fruits of the relationship with the release of the 'Akimbo Alogo' LP from Kim and his new band.

It's a truly world class album, taking the original Max themes into a new league in excellent, exciting form, and after being picked up by *Bronze* for Britain and America, is already out here and scorching up the US charts in partnership with the single, 'Go For Soda', the track being a perfect example of the *character* Mitchell brings to the rock format in collusion with wordsmith Dubois. It's not a retread of Max, but with Mitchell and Dubois having written the bulk of the Max material it's hardly surprising that the new stuff should reflect its heritage.

LAST YEAR I was fortunate enough to find that a visit to the fair city of Toronto coincided with the first stages of the recording of 'Akimbo Alogo', and took the opportunity to meet up with Mitchell and Dubois to find out what had been going on since our last meeting which had taken place just before that infamous MW date in London at the *Hammersmith Odeon* a few years ago was dropped (along with my *Sounds* feature!). A rather more recent telephone call to Toronto topped up our conversation with news of the intervening period, but firstly Kim and Pye and the tale of the missing years. . .

MITCHELL: delivering a few flat notes. . .

Kim: "Last time we saw you Max was still together and we were in London. I'd like to forget about that little time period there; I remember saying 'That's it, I don't know what I'm doing here, it's crazy. I'm going home!'

"That was a time that made me realise it was the right moment to start looking around for new management, a new record company, a new band. I was getting real alienated within Max – no, that's a poor choice of words really. Maybe I was getting selfish, I don't know."

Pye: "The band had peaked. I don't think the band would have remained good, I think we had taken everything we *could* from the musicians we had, and from the ideas we had. We'd also taken everything we could from the record company, and they from us too. That was it, it had peaked."

Kim: "So after that finally saw the band break up all Pye and I did was write; we wrote millions of songs. Then there was Coney Hatch; Pye saw them in a bar and liked them and I just kind of fell into producing them – I never actually thought about it, just went out to a couple of rehearsals and ended up producing. It was a good learning experience, I'd do it again.

"The album was limited from a studio standpoint; we weren't in a great studio because I'd opted for a cheaper studio with a lot more time. It was the band's first time in the studio as a band and my first time as a producer; it may suffer from a hi-fi point of view but I thought that as a whole the LP came out real well. Personally speaking, I thought it came out better than their second one, but I guess I'm a little biased."

Indeed, there was talk of Kim maybe getting re-hired to put things to right for Coney Hatch's third outing, but the decision to try again with Max Norman seems to have paid off in aces on 'Friction' so Kim is doubtless going to have to look elsewhere for production projects in the future. That's if he's got time, of course, because right at this moment he and his own band are in heavy demand. So now is Kim's chance to discuss his revival as a recording artist in his own right:

"I got the band together first after I'd finished with Coney Hatch and decided that it was time to work again *myself*. We slotted in the mini-album real fast, we were in the studio two weeks after putting the demo down for *Anthem*. We started off with no producer but halfway through I realised that I wasn't ready for it yet. Any self-produced record that I've heard I've always thought 'Boy, they should have had a producer', and this was in the back of my mind as we were recording, so we called in someone to do it for us."

The record was feisty but hardly earthshaking, and a year later it was time for a fresh start; new label, new band. . . new enthusiasm? 'Akimbo Alogo' is a follow-up in nothing more than the chronological sense; things have clearly changed.

Kim: "I had a lot of time to focus in on the writing, which I needed to do. I wanted to improve; I'd been coming up with more quantity than quality but as you keep on you *do* get better at it if you think about what you're doing, and if I can blow my own horn a little, I think I got a lot better at it over the period before the album.

"It's very difficult for me to step outside of what I'm doing and say how it differs from what we were doing with Max. . ."

Pye: ". . . I think the emphasis with Max was more on *stage* than songs in themselves; it was very important for Max to be good live, and they always were. That was rarely captured on the albums except in stuff specially written for the performance side, like 'The Party'.

"*Now* I don't think either Kim or myself have that same attitude to live performance; I think that there's more focus on the music itself, and we'll think about touring when it comes to us."

OF COURSE, live performance *is* now upon them again following the conversation last year, with the band out on tour in America supporting gold status Autograph with King Kobra opening the bill across the North Eastern part of America. Max was always a band with *character*, something powerful and off-the-wall that made good records and then moved into another realm on stage, as any fortunate witness will recall. Mitchell was undoubtedly the lynchpin, and at the time we spoke – and indeed now, with the band not yet having made their British debut – it was a leading question whether his own live performance would be coloured by previous deeds. Despite the new start wouldn't there be pressure on him to relive the wacky Max persona of yore?

"It was always something I didn't think about all that much at the time, it didn't take a lot of thought or planning to do what I did in Max, so now I'll perhaps appear to be exactly the same to people even though I won't be conscious of it when I'm playing."

Pye: "That's why you were always so good, you weren't conscious of a stage presence but you really were living out the music in the songs we had. You're not changing because there's nothing to change from."

KONTINUES PAGE 18

THE VIDEO

HEAVY PETTIN'

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LOOK OUT FOR THE NEW HEAVY PETTIN' ALBUM "ROCK AIN'T DEAD"

SODA!

FROM PAGE 16

Kim: "The eccentricity attributed to Max came from the songs – stuff like 'The Party', *'we're all here to be reckless/easy to please'* – and it was the music making me like that. We're not trying specifically to recreate that, though there are songs with the same sort of dynamics on the new record. But I'm just letting the whole thing go where it wants to go."

But doesn't the history of what you've done so far inspire some sort of obligation to satisfy certain people by delivering a certain sort of record?

Kim: "I guess I'm supposed to say that I'm just doing what I want. . . and in a way I am. But on the other hand you do tend to ask yourself 'what *should* I do here?' Then again those are the sort of questions you tend to ask yourself *before* you've written a song and then suddenly a song just comes out of you and you forget all about those questions."

Despite the apparent constancy of such an attitude, it's clear that Kim and Pye *did* see 'Akimbo Alogo' as a new start, a mentally refreshing chance to begin again with the past acknowledged rather than casting a dark shadow over the future. Pye summed up their new enthusiasm at the time we met with the album still only half done:

"We're starting at the bottom again in some respects, but we don't mind. We've got an affinity with Max, memories of funny moments, tragic moments, positive moments, and it *did* pay the rent for a long while. What's nice about this, though, is that it's more serious, and the players are better and more serious too. That was a nice world to be in before with Max, but there wasn't that seriousness that you need sometimes."

THIS SERIOUSNESS is clearly reaping its rewards, with Kim Mitchell looking very good in his native Canada and, more importantly, breaking substantial new ground in America where Max was always little more than the name of the band who supported Rush. Strangely enough, the success comes off the back of a single, 'Go For Soda', which is probably the closest Kim now comes to the Max of old, and yet has been taken to heart in a land that Max never cracked. Over the phone recently Kim reflected on recent events:

"It's great, things are looking really good in America and the record's only just out – in two days we got 50 stations playing the record straight out of the box and it's still growing. I would have been ecstatic if we'd got 50 stations in two weeks, but two *days!*

"Things are looking really good with the band; we've toured Canada twice with the record already, and now that it's starting to happen in America the album's taken on a new lease of life. It was out last June, and it's having a real long life for a Canadian album in the Canadian market!"

SHORT

*Well, we tried to get Abbott & Costello, Morecambe & Wise or Cannon & Ball to review the singles, but in their absence will you please welcome centre stage – **HoJo** & **Doc Doom**! So, c'mon let's shove off from the shore. . .*

TERRAPLANE: 'When You're Hot' (Epic)

DD: About as hot as an icicle in sub-zero conditions. I reckon 'Terrible Pain' to be the most overrated English commodity since Martin Peters. The fact that they're signed to a major label whilst the likes of Persian Risk struggle on without a deal should shame *every* A&R person in the country!

HOJO: I liked their last single, 'I Can't Live Without Your Love'. This, though, is a bit nondescript. But I'll reserve judgement on 'em until their debut LP comes out.

DEBBIE BONHAM: 'Sanctuary' (Carrere)

DD: Hmm, very nice and potentially a big hit. Debbie is Bonzo's younger sister and has a very good voice, a cross between Stevie Nicks/Chrissie Hynde. This is a cut from her debut album, 'For You And The Moon', due out in early August. Could she be the UK answer to Fiona and Edie Lehmann?!

HOJO: Well, it might be a hit, but that's no excuse for this sub-Eurythmics record. I wanted to hear some attack in the mix.

HEAVY PETTIN: 'Sole Survivor' (Polydor)

HOJO: Brilliant! I'm totally into this, although Hamie's vocals take some getting used to. Heavy Pettin are far and away the best songwriters among the newer British bands.

DD: Nah, I find this lacklustre and mundane. I wish 'em well but. . .

FREE: 'Wishing Well' (Island 12")

HOJO: I don't like the remix by Chris Tsangarides. He's a nice bloke but seems to have lost a lot of the original feel. But it could do well now that hippies are back in vogue and it does have two previously unreleased live shots on the flip, *viz* 'Woman' plus 'Walk In My Shadow'.

DD: Great record, shame about the new sound. As 'Krusher' would say, it's not loose enough.

THE CULT: 'She Sells Sanctuary' (Beggars Banquet)

HOJO: It's available in 12" form as well with a psychedelic mix. The Cult's vocalist Ian Astbury is a real star. Anyway, this is a bit on the U2 side but you can still rock to it. Marvellous stuff!

DD: The first time I heard the Cult I hated 'em. But this single is rather enjoyable; on the dark side of psychedelia.

FOREIGNER: 'Cold As Ice' (Atlantic)

HOJO: Well, Janice is having a good singalong. Actually, this is one of the first songs that got me into American rock. And 106 years after it was first put out, 'Cold. . .' still leaves a strong impression.

DD: It'll probably be another 98 years before we get some new Foreigner product, so this mega-classic have ta do.

CHRIS REA: 'Josephine' (Magnet)

DD: Chris dire-Rea. I liked *'Sainsburys* Girls', but this is snoozeville.

HOJO: You can't say fairer than that. This is all sensitive and artistic. . . and boring!

BON JOVI: 'In And Out Of Love' (Vertigo)

DD: Bon Jovi are very slick, very professional and highly talented. Yet so far I've found most of their stuff a bit vexing. But there's no doubting that 'In And Out. . .' is a great single. It's just a pity that 'Fat' Lance Quinn didn't put more balls on the production line.

HOJO: There's more than a whiff of a rip-off here from the Heavy Pettin song of the same title! Still, this *is* one of the better tracks on the '7800° Fahrenheit' album, which was rather disappointing overall. And all the girls are gonna love the picture disc. . .

RISING FORCE FEATURING YNGWIE MALMSTEEN: 'I'll See The Light Tonight' (Polydor)

DD: Yngwie, Ingrid, Wee Wee, Wingeing. . . I don't know what this guy's name is, but he can sure play a storming guitar. It's a pity he just uses this record to masturbate his ego all over the shop. This is an appalling song.

HOJO: There's not a lot to say about the man. He bored me into a pillar of salt at his recent *Marquee* show. I agree with the Doc, here's a fine guitarist who needs to recruit a strong band with songwriting talent.

BLACKFOOT: 'Morning Dew' (Atco)

DD: Why *Atco* have released this is beyond me. Rickie Medlocke has already virtually disowned the album 'Vertical Yawns' from whence it comes and the band have shoved keyboardsman Ken Hensley off to the elephants' graveyard, so. . .

HOJO: Even former *Sounds* stalwart Dave Lewis, the world's greatest Blackfoot fan, admits that 'Vertical Yawns' is a load of crap. Great band, but ignore this.

SHY: 'Reflections' (RCA 12")

HOJO: I've had a few run-ins with Shy, but I can't deny that they're a fine hard rock band. 'Reflections' is one of the better cuts from the 'Brave The Storm' album. Producer Tony Platt didn't do them any favours, though.

DD: Excellent band, shame about the record. Platt was the wrong choice to produce. Come back Barry Mraz all is forgiven.

BRUCE SPRINGSTEEN: 'Born In The USA'/I'm On Fire' (CBS)

HOJO: The 'Born In The USA' album has had too much exposure, you hear it everywhere. But when I first heard the songs on that LP I fell in love with 'em.

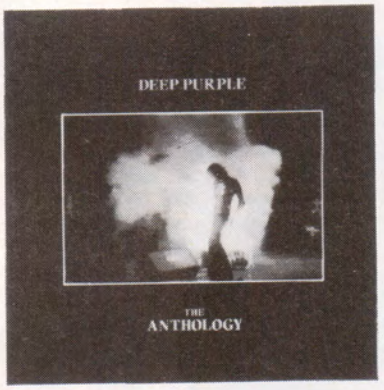
DD: There *are* some good tunes on 'Born In The USA'. The title cut is one of 'em, but 'I'm On Fire' *isn't* a second.

SCORPIONS: 'No One Like You' (Harvest)

DD: Fine live rendition of a classic Scorps' barnstormer. These boys are the best rock act in the world at the moment.

HOJO: I've been told there are strictly no overdubs here. . . ha! ha! Still, my old mate Dieter Dierks has done a fine production job. It's certainly an improvement on the 'Love At First Sting' LP which was a load of sh**e.

Pic Erica Echenberg



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THE TWILIGHT ZONE

On the eve of its launch by *Bronze Records*, DAVE DICKSON examines the 'Phenomena' project, a science fiction-based audio-visual concept created by TOM GALLEY. Here, in part one of a major feature, Galley reveals the influences and motivations behind the fantasy

'Dance With The Devil': Illustration Ian Lowe

"DON'T DREAM IT, be it!" breathed Tim Curry in 'The Rocky Horror Show'. The invitation was explicit enough; the best fantasies, it argued, are the ones that become reality. 'Phenomena' is one such fantasy mutated into reality, that reality manifesting itself in the form of a record, a video and a series of paintings – tangible, visual and audible objects: reality!

Somehow it seems as if somewhere along the line we have missed out on the ability to encourage the fantastic. The Great Depression years of the Twenties and Thirties had their pulp heroes and their radio shows; the post-war Depression of the Fifties had its B-movies, and once again the fantastic found itself in vogue with the advent of some amazing science fiction movie epics and an explosion of horror flicks, particularly with the birth of *Hammer*. Now, however, it seems too easy to let it all be served up on a plate. We have 'Star Wars', we have 'Raiders . . .' – there are no longer any boundaries to the fantastic, save that of imagination in its creators and the limits of the budget . . . Except that it's no longer the audience who does the dreaming; now it's the people behind the movie studio doors.

We still have the books, we still have the authors of the fantastic and the macabre to stimulate and excite the power of our own imaginations; writers such as Samuel R. Delany, R A Lafferty and now the ever more bizarre Clive Barker. But how many people actually read nowadays?

Tom Galley, by his own admission, is not a great reader. He has, however, embarked on an extraordinary project that has taken a full two years to come to fruition and seeks to marry music and word to film and painting. The scope of this project, encompassed under the name of 'Phenomena', is in itself exciting and daring. 'Phenomena' is treading new ground in the field of rock 'n' roll, blazing a pioneer trail that could find it hurtling to the stars or plunging headlong into the abyss. But, whichever course the project takes, the dream will have become reality.

That reality involves an album of nine songs performed by some of the true heavy-weights amongst the British rock fraternity: Tom's brother and former Trapeze and Whitesnake guitarist, Mel Galley; Glenn Hughes; Cozy Powell; Neil Murray; Don Airey . . . the list goes on. Included with the album package will be reproductions of a series of paintings from the brush of artist Ian Lowe illustrating the songs, which each concentrate on a different *phenomenon*.

In preparation is a promotional video to act as a trailer for the single (in Europe, 'Dance With The Devil', in the US, either 'Kiss Of Fire' or 'Still The Night') as well as a 70-minute 'long form' video that has yet to be filmed. The concept is quite formidable and easily the largest task the record company, *Bronze*, has ever undertaken. Necks are on the line here, all of which adds a certain edge to the already keen blade wielded under the 'Phenomena' banner.

We will turn our attention to the musical aspect, the album and the performers, of this project in the next issue, and see some more of the paintings too, but for the present we will acquaint ourselves with 'Phenomena' itself and its creator.

One in the stalls please, miss . . .

"The area where I lived as a child in Staffordshire had an abundance of cinemas. I lived in a particularly small village but it *had* got its own cinema. Like all those places now it's closed down but not very long ago they used to change the screenings three times a week. My mum used to be an usherette at the cinema and I used to go from as far back as I can remember."

Tom Galley's education, then, came as much from the silver screen as it did from the Blackboard Jungle, with his father down the mines and his mother herding young couples into the back rows for the double features that ran for two short days; Mondays and Tuesdays, then Wednesdays and Thursdays, then Fridays and Saturdays. No screening on a Sunday and the whole rigmarole would start again the next week.

These days, of course, all that has gone to the wall and most cinemas show only *one* film per week – and if that turns out to be a hit movie it can stick around for several weeks! We no longer have the variety that the young Galley found himself wallowing in. Small wonder then that the youth's eyes grew starry with the spectacle of it all!

'Rocky Horror . . .' creator Richard O'Brien had yet to make his call to '. . . *Be it*' rather than dreaming it and the young Tom became embroiled in the magic and mystery of the movies in the mid-to late-Fifties, a period when the movie industry was itself experiencing something of a 'renaissance'. Teen exploitation movies were all the rage, with the Hollywood producers discovering that in lean post-war times the only people with liquid cash were the teenagers – and they were ready to spend that cash on going to the movies.

The period offered up an abundance of dross; Beach movies, Presley movies, rock 'n' roll/biker movies. But there were also some gems being thrown in amongst the swine. The science fiction movie took off in a big way, ditto the horror movie, and, while both *genres* were similarly plagued with shoddy, second and third-rate flicks churned out at an alarming rate by the studios (such drivel-*cum*-neo-classics as 'Plan 9 From Outer Space' and 'I Was A Teenage Werewolf'), there were also films being produced by serious-minded script writers and directors. It was these that caught the eye and imagination of Tom Galley.

"I remember things like 'This Island Earth' (1955) and 'The Day The Earth Stood Still' (1951) with Michael Rennie, and 'Jack The Giant Killer' (1962) with Kerwin Matthews – they were classics!"

But always it was the science fiction and fantasy adventures that attracted Galley rather than the more prosaic westerns or war epics.

"I was always more intrigued by the fantasy element; westerns were simply too plausible. They were part of an American culture that *had* existed – maybe not in the form you saw but it was too much like realism, it wasn't fantasy! And as a kid I was more interested in fantasy, I didn't want to know about real life; it's totally boring, and I still find it is now."

Now there is still the escape valve of the movies, but there is also an all too frequent sense of *deja-vu* . . .

"Raiders Of The Lost Ark', 'ET' and all those things, all they've done are 80s versions of those 50s and 60s films. I notice there's a thing called 'The Incredible Melting Man' (1977) that's being put out on video but there was an original black and white movie on the same subject ('The First Man Into Space', 1959), about an astronaut who returns to Earth with a blood-fetish. All they've done is change it so that he's slowly melting but otherwise it's exactly the same!

"And even Stephen King's 'Dead Zone'; there's a real-life movie about a Polish refugee in the Second World War who can see the future."

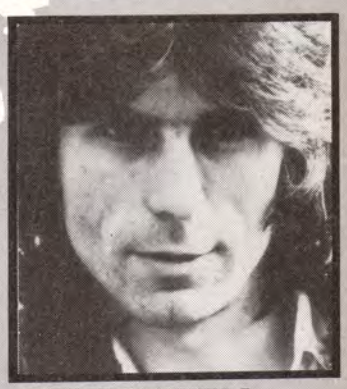
This recognition of various recurring stories and themes stems from Galley's extensive movie background, a source he freely admits to having plundered when it came to scripting the promo-video for 'Phenomena'. The work was initially parcelled out to a 'professional', but Galley was less than impressed with the results and, having wisely retained the video rights to the project for himself, set about scripting and story-boarding the

KONTINUES OVER

TOM GALLEY

GLENN HUGHES

MEL GALLEY



COZY POWELL

NEIL MURRAY

FROM PREVIOUS PAGE

video how *he* saw it in his mind's eye. Snippets from a variety of movies were then brought to

AT THIS point it would probably be opportune to describe the background story to the 'Phenomena' project, the link between the nine fantasies or visions related in the songs.

The story concerns Professor Limit who has constructed a machine capable of transmitting telepathic energy created by the brain, aided by his nine-year-old daughter, Lucy, a natural telepath (the girl is actually the daughter of Limit's wife and his former lab assistant, Chasen!). When the military become unhealthily interested in his experiment Limit seeks help from an influential friend called Frame to whom he demonstrates the machine's power. In a further experiment Limit is killed and Lucy becomes inseparably linked to the machine. Frame calls on her natural father, Chasen, to rescue the girl by linking himself to the machine and leading her out of the world of fantasy into which she has plunged. The nine songs represent various confrontations through which they pass.

The scenario is hardly the most original ever devised and fans of Stephen King and *DC Comics* need look no further than 'Firestarter' or 'Swamp Thing' to find roughly similar plots. But the point of the thing is really to serve as a basis and a thematic link for the songs rather than the other way round; the songs weren't created as an adjunct to the prologue.

Since there are to be different single releases on either side of the Atlantic, a promo video needed to be made that would serve both as a trailer to the later full-length video and could also be applied to either song. Which brings us back to the movie-plundering mentioned above . . .

"There's one scene the idea for which was motivated by 'Enter the Dragon' where, at the very end, Bruce Lee chases his enemy into a mirror maze. This guy is striking at him but Lee can't work out where he's striking from and so he starts smashing the mirrors with his fist! Now, I'm a great Bruce Lee fan anyway, but that aside, I though *visually* that was great!

"The five minute segment that we're shooting is basically all confrontations, with the girl running from one to another, and all those confrontations have been instigated by various influences.

"In that sequence, it's like a dream to a certain extent; in this confrontation she sees this vision appear on the mirror so she strikes out and smashes it, but the images keep appearing and she smashes everything she can see!

"The one thing I hate is people in a situation like that who don't sweat and don't look like they're going through something pretty serious! So the girl will be sweating and it'll be as near to realism as possible, and at the end of that sequence she actually jumps through the last piece of mirror and goes into another confrontation – but it's like she's got to get out and the only way is to jump into it . . .!

"The classic bit in 'Carrie', to me, is the end where the girl is on the grave and BANG!! the hands come up around her neck! Anyway, Lucy falls into some water and there's a scene in a movie called 'The Legacy' (1979) where a girl in a swimming pool tries to come to the surface and finds it's been turned solid. There's total panic, like being trapped under the ice; so you see Lucy hit the water and then the camera comes up and you see her trying to get out through this block. You see the utter panic on her face and then the camera reverts side-on as she's tiring and then sinking and you think she's dead. But she wakes up, soaking wet, standing on a totally empty street. She's always following the 'Phenomena' logo, and the logo appears in the pool, like a reflection in the moonlight, and as she reaches for it these ('Carrie'-like) hands come out of the pool and pull her down! The ideas aren't original and were never meant to be!"

The songs themselves that follow on from research assistant Chasen's delving into the fantasy realm of the machine's creation represent nine separate and largely unexplained phenomena of the natural world that needed a link story if the scheme was to be successfully transposed onto celluloid. That link story, as outlined above, came about because, "if you remember, in '83 – '84, there were a lot of coma patients, people who'd had accidents, and they had pop tapes and messages played to them. I looked at it as though, even if they weren't actually in reality, they were in a *sub-normal* state of reality; reality (on the outside) could still contact whatever state they were in.

"I believe what we think of as 'reality' isn't necessarily the *only* form of reality; and then I thought that if recordings could actually link up with a coma state of mind there was no reason – in SF terms – why a machine that was actually holding a consciousness and a soul (in this case, Lucy's) couldn't telepathically link with her and her father who had got a genetic acceptance into the machine – and then for them to have actual physical form inside the machine where the machine itself is a world!

"So all 'Phenomena' is, is him trying to bring the girl back to reality and they're always heading towards the light source (the logo) like you do when you come out of anaesthetic. So the thing that was paramount in the idea was that death would still be death in that state! Death is a state of mind! Even though physically the bodies are there (in the research lab) – and the way I look at it, rightly or wrongly, is that if their minds or their souls decide to give up . . . then they're *dead!*"

THE CONFRONTATIONS emerge over the course of the songs, each being a different aspect of a struggle between good and evil. Essentially, the subject matter for the various conflicts, as I have been given it, breaks down like this:

1) **'Kiss Of Fire'** – Vampirism; the ability of some creatures, terrestrial or alien, to hypnotise or entrance their captives in order to make their kill. The protagonist needn't be a vampire as such, however.

2) **'Still The Night'** – A conglomerate of all the different phenomena under investigation.

3) **'Dance With The Devil'** – The Dance Of St. Vitus. Many evocations of spirits, demons and devils throughout the world begin with a ritual dance that builds to a frenzied crescendo.

4) **'Phoenix Rising'** – Spontaneous human combustion. There have been numerous reports of such events, as if the soul itself had suddenly ignited from within to destroy the physical body without.

5) **'Believe'** – Exorcism. Here the conflict involved is contained within one body, the self wrestling against the evil spirit that attempts to claim possession of the body.

6) **'Who's Watching You'** – Ghosts and spirits. Just like 'Ghostbusters' – the humans watching the ghosts haunting the humans!

7) **'Hell On Wings'** – The Battle Of The Somme. Where a beleagured force of British troops are said to have been led to safety, away from the battle zone, by the appearance of a group of angels. The apparitions are seen in particular at sites of great destruction and devastation.

8) **'Twilight Zone'** – (it sez 'ere) *'David Stride, aged 25, Outlander . . . Mother and Father killed by Trigon's Guards . . . raised by Chinese grandfather from the age of three . . .The terrain is hostile, barren and rocky. Inside the city the buildings are dark, dank and decaying; the streets are run-down and strewn with litter.'* This one still has me foxed.

9) **'Phenomena'** – The final optimistic choral triumph of good over evil.

"After I'd written about three of the songs I realised that working with the people I had – and Mel had just joined Whitesnake at the time – it was going to take a long time. What I didn't want to do was another 'War Of The Worlds' or something, I wanted to start looking at it in an audio/visual light. So I actually stopped recording at that point and looked at it again and realised that I'd need a storyline to hold the whole concept together, and then that each song should have its own story so that it was an individual playlet on the subject itself.

"And then to sell the concept, or the individual concepts, I had paintings done (one of which is reproduced on page 20) because I felt people in the business, record company people, couldn't really grasp what I was trying to do – and I still don't think they do! I wanted them to be able to see onto the second stage of the project which is a 'long form' video, which has been budgetted by a major studio at £750,000 – you can imagine with that sort of money being talked they're sitting on the fence at the moment!

"But one of the things that happened with that was I got side-tracked into the film part of it before I'd finished making the record! As I was pushing the tapes around I had a lot of trouble with the record company people relating to the visual side – they loved the record but they'd say, 'Well, the visuals are obviously going to be the icing on the cake, get that together and you've got a deal!'

"Then the film people wanted me to take the 'Twilight Zone' story and produce a full 90-minute movie script, which I did, and then they'd place it. But what was happening was I was being sent off in a million and one different directions. So I said, 'Hold on!' I had a completed storyline for a film when what I'd set out to do was a record that wasn't even finished! I was getting carried away because it was all new and I didn't really know how to cope with it or how to control it!"

To wrest that control back, Galley found himself on ally in the form of Pete Winkelman, then marketing manager at *Arista Records*, who was interested in signing the 'Phenomena' project. Winkelman subsequently moved over to *Bronze Records* where the project now lies but in the meantime Galley heeded his advice.

"Pete told me to take it one step at a time; finish the record first, let everything else flow through anyway, but get the record finished! And this project has really come together because of Pete – it got off the ground because Pete has said: 'We're doing *that*!'"

KONTINUES NEXT ISSUE

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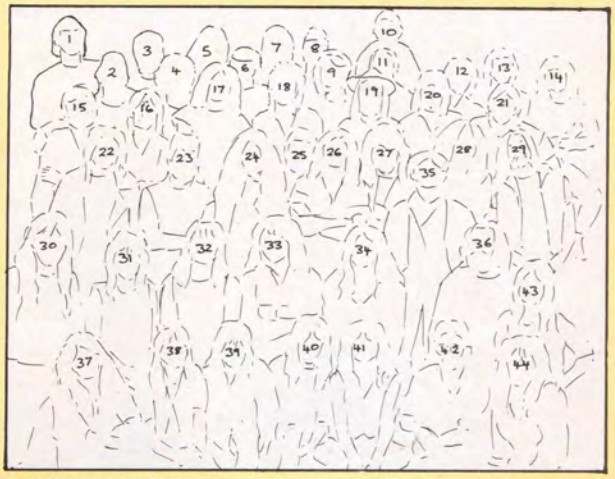

IN THE wake of the recent deaths resulting from the tragic riot before the European Cup Final between Liverpool and Juventus, a number of stars grouped together at the *Roundhouse Studios* in London to add their personal touch to a song entitled 'A Sport Alive'. Written by producer Frank Eyssen, members of the Scorpions and another German group called Jump, this was originally called 'Little Caesars' before undergoing a last-minute change of monicker. It will be released as a single through *EMI* on July 1 (with interview snippets on the B-side) and all proceeds are to be donated to a fund set up to aid the families of those who died at the match.

Pictured here are all the participants in the project:

1 **Unnamed member of Jump**
2 **Frank Eyssen**
3 **Mario Pyszny (Jump)**
4 **Gordon Bonnar (Heavy Pettin)**
5 **Brian Howe**
6 **R. Sidone (Jump)**
7 **Tony Mills (Shy)**
8 **Don Powell (Slade)**
9 **Giovanni Scialpi**
10 **'Baby' Kirke**
11 **Simon Kirke**
12 **Robert Hawthorn (Alaska)**
13 **Pete Goalby (Uriah Heep)**
14 **Robin George**
15 **Rainer Kueppers (Jump)**
16 **Rocky Newton (Lionheart)**
17 **Steve Mann (Lionheart)**
18 **Fin (Waysted)**
19 **Dave Hill (Slade)**
20 **John Sinclair (Uriah Heep)**
21 **Graeme Murray (Pallas)**
22 **Wurzel (Motörhead)**
23 **Jim Lyttle (Rogue Male)**
24 **Cronos (Venom)**
25 **Gerhard Winter (Jump)**
26 **Chad Brown (Lionheart)**
27 **'Hamie' (Heavy Pettin)**
28 **Abaddon (Venom)**
29 **Lemmy (Motörhead)**
30 **Erhard Schulz (sound engineer)**
31 **Chris Bonacci (Girlschool)**
32 **Brian Waugh (Heavy Pettin)**
33 **'Punky' Mendoza (Heavy Pettin)**
34 **Debbie Bonham**
35 **Alan Reed (Pallas)**
36 **Juergen Kraemer (sound engineer)**
37 **Dorothee Pesch (Warlock)**
38 **Gil Weston (Girlschool)**
39 **Denise Dufort (Girlschool)**
40 **Kim McAuliffe (Girlschool)**
41 **Dee O'Malley (Rock Goddess)**
42 **Natasha England**
43 **Julie Turner (Rock Goddess)**
44 **Jody Turner (Rock Goddess)**

Unfortunately, a number of musicians who were expected to turn up for the session failed to make it on the day.

MALCOLM DOME

LADYKillerz

SAY HELLO nicely boys to Miss Amanda Redington. Who she? Take your hand out of your pocket and I'll tell ya.

For those of you out there in the Land Of The Metal Gods with your very own cable TV set-up, you can catch Europe's only legit Heavy Metal rock- prog, 'The Monsters Of Rock' on *Sky Channel*, every Tuesday at 5.00pm – 6.00pm on the continent. The show is hosted by the lovely Amanda and features all the latest state-of- the-art Metal videos and in- studio interviews as well as (pause for gasps of delight) none other than your very own correspondent kicking hell out of the week's latest and greatest rock LP releases, occasionally joining in on the interviewing fun 'n' games too!

Something like four million homes receive the show in the UK and Europe (including such lush spots as Swindon, Milton Keynes, Brighton. . . you get the picture), which means that about eight million hairy herberts tune in once a week.

So, you know, forget the disappointing 'ECT' and get in on the good stuff (even if it means moving house and home to Hull – ha! ha! ha!).

But worrabout the chick?

Well, Amanda, amongst her other pursuits, is also a singer, actress, model and all round entertainment, uh, *entertainer*. Check into the chick, awright?

(Sexist? Who me. . .?)

MICK 'dog face' WALL

Pic Ray Palmer

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HARVEST

UNITE & RULE!

Heard of the Perfect Street Rangers? Want to know how to slip through British customs? Or a good cure for arthritis? Then read on as MICK WALL concludes his mega-interview with DEEP PURPLE guitarist RITCHIE BLACKMORE (right)

Pic George Bodnar

IT'S BEEN a good 12 months since the announcement that Deep Purple had reformed. At the time there must have been a great many personal expectations within the band for the coming album and world tour; have you fulfilled a lot of those expectations, Ritchie?

"Funnily enough, yes. I didn't have too many expectations, I thought 'sod it, let's do it!' I was sick of all the rumours and I said 'let's get on with it' and Roger (Glover) said 'I'm with *you*!' I couldn't believe the business we did and the amount of records we sold. We had to double up everywhere we went – Australia, Germany, America – and I was worried about filling out one show in each city; in fact, we ended up doing *two* sold-out nights everywhere.

"It's nice to know that so many people wanted to come along to the shows. Deep down inside I'm a very cynical person and I always think no-one's going to show up, no-one's interested. That's why I shy away from interviews because I can be very negative and I don't want to represent the band in a negative way, the unit that I'm with at the time.

"I was surprised how well everything worked. I thought it would happen in America, though; having lived here so long myself I knew there was a real buzz, you know 'when are they going to get back together?' The Americans do tend to stick by their bands, their Black Sabbaths. It takes a hell of a lot longer to make it over here than in England, but once you *have* made it they don't forget you which is good from a musician's point of view; you can relax and just play forever."

When you came to choose the material for the show, how did you reach a decision on what to play and what to throw away?

"What we did is, I sat down and thought, well, what's going to show me off as a brilliant guitar player, and then I told the rest of them what we would be playing!"

It's nice to see Blackmore sparring humorously with his own The Man And His Dark Moods image, and we both sit there laughing at each other again. All the same I press the point . . .

"I'm so used to manipulating a band, as with Rainbow, that I tend to be very domineering with my thoughts. So I said 'I think *this* is a good repertoire', and Roger looked at it and thought it *was* good, but wanted to add another number, I think it was 'Mary Long' . . ."

Oh, do you play 'Mary Long' in the show then?

"No. We don't do it, see what I mean? And Jon (Lord) was happy to go along with the set because I think Jon was just very nervous about the whole thing anyway and not particularly into the repertoire, more just how it was all going to sound after so many years. Luckily, everybody feels happy about all the numbers that we play on stage which is good because sometimes, *most* times, there's always one or two numbers you don't like playing. For instance, we don't do 'Woman From Tokyo' even though it was a big hit here in America and, uh, Camberley Surrey!"

Do you play any numbers from the 'Who Do We Think We Are' album (the very last LP the Mark II line-up recorded before Gillan split for an early retirement)? It never struck me as the happiest sounding album . . .

'No it *wasn't* a happy album, very strained. I can't even remember what was on it, but I don't think we play anything from it, no."

Would you like to break into the singles market again? You had a lot of hits in the Seventies . . .

"Yeah, but it's always worked very strangely for us. 'Woman From Tokyo' was a big hit here, but I don't think it was even released in England. Whereas 'Black Night' was a big hit in Britain and did nothing here. 'Smoke On The Water', meanwhile, was only a hit on its third release here in America; I mean, it got to like Number Two but it took three goes to do it. That just goes to show that you have to keep going with something you have faith in even if it means re-releasing things."

BEFORE THE very first reunion gig in Australia, did you or any of the band lose any sleep?

"I don't know. I don't make it my habit to sleep with the rest of the band if I can help it. I think it has been known for some of them to sleep together, though; I have heard rumours about the management and the bass player sleeping together . . ."

Only if it's been a good gig though, right?

"Ha, ha, ha, yeah right . . . no, actually, for that first gig I just got drunk, whiskey comes in very handy I find. I usually have a level I drink down to before a gig. It's kind of below the label by about an inch."

Is this Scotch or Bourbon?

"Oh Scotch, I'm still British you know! Whenever I think of Bourbon I think of all those silly American boogie bands from the South, what are they called? Molly Hatchet, that's the one! I can see them in the back of their tour bus swigging their bloody Bourbon . . ."

When I drink whiskey it turns me into a raving lunatic with a very bad temper, which is OK if you happen to be John Wayne, but can get you into trouble if you're not, you know?

"Well, when I drink whiskey it doesn't turn me into John

Wayne; *I* turn into Oliver Reed! And then I usually punch someone and run, let everybody else get on with it."

After you've played a particularly exciting gig, how do you relax?

"I try and drink as much water as possible because I'm usually so drunk at that point. I drink all through a gig, and afterwards it feels like my body is saying *no more*! I end up feeling so guilty that I've drunk so much that I walk around guzzling water and pretending I'm perfectly healthy. The reason I drink onstage, though, is because I think I'm actually quite a shy person and to be on a stage you have to project and that only really comes out when I'm drunk. That's why I do it."

Doesn't that waste you, though, on a long tour?

"Yeah, it does. The travelling doesn't get to me or the playing, it's the drinking. It's a stimulant which can keep you up most of the night so you might end up taking a sleeping tablet or something, but it's a problem everybody has I think. When we have a day off I never go to the bar, just try and keep the system clean for 24 hours."

Are you into taking vitamins or stuff like that?

"Yeah, I am. It gets ridiculous, though; I started off taking multi-vitamins, then I thought I need more C, then I thought, well, I'm a nervous wreck so I started taking extra B, then the real games began because I started thinking my muscles were tense or tired so I started taking more E. Then I found I was lacking potassium from some doctor who told me I needed it, so I took that every other day.

"I used to have a lot of back problems. I got injured in one of the games of football I played which developed into a muscle spasm which set off all my other muscles and in the end I couldn't play. I was tingling all along my arm. This was just before the last European tour with Rainbow and I didn't think I was going to make it. Every time I put the guitar strap on I pinched a nerve and I couldn't move my fingers properly without pain. I had a masseur on the road with me all the time to massage the muscles and it was always touch and go whether I was going to make the date. During the day my hand kept seizing up . . ."

Didn't that freak you out?

"Yeah, I started getting really worried. It turned out I had an arthritic joint in the back of the neck. They X-rayed it and told me I had degenerative arthritis – I was immediately panicking, I thought that was it, I was dying, it was all over. But the doctor told me to relax and said that I didn't have any more arthritis than any other normal 39-year-old man. Degenerative arthritis doesn't mean it's getting steadily worse and worse, it's just that as you get older you naturally get more bouts of it; it's not rheumatoid arthritis which is the *real* crippler.

"So I went to a physiotherapist and started doing all the exercises and now I wear a copper bracelet ever time I play. That and the potassium are the minerals you should always have. My mother always wears a copper bracelet, *she* had rheumatism, and there's always an element of truth in ancient folk-lore, so I thought I'd wear one too. Over the last two years – touch wood! – everything's been OK."

HAVE YOU recorded any of the dates on the tour?

"I think we have but I'm never usually aware of it when it happens. They record so many dates that it's no big news when I get told before a gig that we're doing it."

Is there a specific reason for recording live dates, though? Will there be a live album at some point?

"Oh, I think it's a natural habit to record gigs, just bring in a mobile and record some of the dates occasionally."

What about a live video? Everybody's doing it these days . . .

"Some of the Australian dates were videod, I think, which we used as our second video. When it comes to making videos, though, we're a lazy lot, nobody will dress up as an actor or anything ridiculous like that. We don't want to make videos, sod that! Then the record company say you've *got* to make a video and we say 'we won't!' and you get this big battle going on about it. The video they used for 'Perfect Strangers' was a part of a documentary some people were making, I haven't even seen it yet. If I see myself I get totally self-conscious and turn it off – I haven't seen *any* of them. I heard there was a part in the 'Perfect Strangers' video where you can see me smiling and I tried to get that cut out, but I was overruled!

"We just can't be bothered with videos. I'm a *musician*, you know? I make a record and then I'm on the road; this video business makes me crazy! There's enough to do to sell a record as it is – to think up the songs, to record them and produce them and then get the record out, and play, and then to be asked to make these stupid videos gets me crazy. I hate them! I hate *MTV*; I don't know if you've seen it at all, but it's awful! You get people like Michael Jackson going completely overboard, spending a million making a video and monopolising the whole thing, which he did!"

I heard that the Tom Petty video for 'Don't Come Around Here No More' cost in the region of half a million dollars to make. From a businessman's point of view in the record industry, is that a worthwhile investment, that amount of bread for one *video?*

"I think it is. Usually, the record company puts up the money for those sort of things and usually they pay for themselves. I mean, in terms of record sales. Tom Petty is Top 20 in the charts here at the moment so I would say it's paid off, yeah. I can't stand it myself. I like to see a good actor and I like to see a good musician; I don't like to see a musician semi-act, and I don't like to see an actor trying to play. It's always so weak. And they're always so self-conscious these people who try and act in videos – I know I am. I play the guitar, I don't want to be an actor or I would have gone to acting school."

Throughout the years that Deep Purple were no longer an active group there have been huge amounts of compilations and live albums and God knows what else; now that you're back together, have you witnessed any dark figures trying to get in on the posterity kick again?

"Oh yeah, definitely. The two guys who used to manage the group in the beginning and are *not* managing us now are very upset with the state of affairs as far as us being with another management and there's legal battles going on every day. In fact, they are responsible for most of the dreadful stuff that's coming out, like some of those awful Japanese things featuring Coverdale and Hughes, just collections of the same old nonsense that we did years ago, there's nothing new at all. It's very annoying, it can bring you down a lot.

"I was looking at the world charts in *Billboard* and in Italy we had something which I'd never heard of in the Top 10, and also in Germany there was something else, all these LPs that I'd never heard of! I mean, what the hell *is* this? And they've done this so many times; how can they keep churning out and regurgitating the same old bloody nonsense? But they do. Unfortunately, the kids get taken for a ride; they see a new package and think there's something new on it. It's very hard to guard against it, though we are fighting huge legal battles to stop it. But, you see, it's also the old record company."

TELL ME, if someone left the band now, if there was a recurrence of the Ian Gillan departure of '73, would Purple carry on as it did back then?

"I don't think so, no. I think everybody's amazed at each other's talents at the moment, we're still in that mood. I'll watch the band when I'm off stage and Jon is taking a solo or something. I think they're all *amazing*, I really do. The way Ian Gillan sings. . . he's got such a big voice. Every other singer in rock bands these days always seems to have this thin voice which is pushed to the maximum through the PA. With Ian, he ends up shaking the place every night with the sheer power of his voice. Sometimes he loses it, he'll come off stage and he won't be able to talk, but the next night he's back and he is *singing!* It's great to see that. Ian comes up to me after some of the gigs and says 'you're my hero!'

"Little weird things like that go on all the time, so the band is really into each other on stage. I suppose there still could come a time when politics might again get between us, but when we're on stage we really click because we all respect each other very much.

"And I love the way Ian introduces songs on stage. Like with 'Perfect Strangers'; when we were in Japan he used to say 'this next song is about a football team back in England who used to live down the road from me in Hounslow!' And everybody's going *'what? What's he saying? Did he mention cocaine?!'* And then he'd go 'there was this football team and they were from a place called Perfect Street, and this is called the Perfect Street Rangers!' Everybody was totally lost and I'd be cracking up at the side of the stage, you know? I love that type of dry humour; the Japanese didn't know whether to laugh or send away for pictures of the Perfect Street Rangers. . ."

Ritchie, do you plan to carry on with Deep Purple to the total exclusion of doing anything else solo?

"I don't know, every now and again I'll think about that. But I feel that, although Rainbow did some good stuff, it didn't ever have the identity that Purple has. Sometimes with Purple I'll hear the end product and maybe think it should have been more like this or that, but it's always very popular with the masses. With Rainbow I had everything more or less how *I* wanted to hear it, but it didn't appeal as much to the masses so there's obviously something I'm not tapping into, the pulse of the masses. I don't feel that I was wrong – I had to do something on my own – but the popularity of Rainbow compared to Purple shows me that I'm not right all the time.

"With Rainbow I had it all my way, totally 100 per cent, but now Ian Gillan, who is definitely *not* a normal person, ha!, will come up with melodies and lyrics to things I've written which I would never have thought of. That's part of the chemistry and magic of Purple. Nobody has a voice like Ian Gillan's, and you can't say that

KONTINUES OVER

FROM PREVIOUS PAGE

about the Journeys, Foreigners, Survivors or Rainbows. . ."

There's talk in London at present that Ian Gillan is going to do a solo album; how do you feel about that?

"It's bothering me a lot. To be quite honest, I don't think he should. He's obligated to do one because of Richard Branson and *Virgin Records*. I think it's a very unwise move to make but he's stuck in a corner, he has to fulfill the contractual things he signed before we got together, and I get uptight about the whole thing. We're having about three or four months off and I want it to be time off, *nobody* should be doing *anything*. I don't want anybody in the group doing a solo LP because you must take time to relax; then you can come up with good ideas for the next Purple album. But if you're in the studio every five minutes that's not going to help the LP that's coming next. I've always believed in that, it's always been my philosophy to keep out of the studio as much as I can so that when I do go in something really good will come of it."

What would happen if Ian didn't do a solo album? Would they sue him for a lot of money?

"Yeah, I think so. From what I know of the situation it's all very touchy. But I better not say too much or your flight back to London might be jeopardised; you're flying *Virgin Atlantic*, right?"

SWITCHING THE subject, the last two years have seen a lot of reformations what with Yes, yourselves, now ELP and Ozzy and Sabbath doing the 'Live Aid' gig in America; why is it happening now *do you think?*

"Yeah, and now Mountain's back together. Good band, you know they're supporting us on our European dates?. . . But you're right, it's amazing how these groups have all come back. I can't think of any solid reason why that should be and there's more than you think: Grand Funk Railroad, Three Dog Night, people that I've read about getting back together. Yes were the first, but we didn't get back together because Yes did, I mean, it took us ten years to do it, but it does seem as if the scene's gone beserk. I think it's good because if people want to go and see those bands, why not?"

Do you think perhaps that some of those musicians might have thought that the market for their music wasn't there anymore? I mean, people like Chris Squire and Keith Emerson are vastly talented musicians but, unlike every member of Purple, they never seemed to do anything once Yes and ELP had expired. . .

"I don't know, could be. . . it's strange. I don't think Keith Emerson did anything for ages. I know Greg Lake joined Asia for just a short time and I really liked them. Don't know what's happened to them now, though."

And I hear that Steve Hackett and Steve Howe have formed a band together and signed to Geffen Records. . .

"Mmm, I like David Geffen. I think he expects a lot from his bands, seems to take a personal interest, and he's got a lot of discipline; he tends to crack the whip which I think is good. I know of a few bands who he's made re-mix their LPs before he'll put them out for the public to buy. This guy says 'no, it's not good enough to put my name to, re-mix it, re-do the whole thing!'"

That happened with the Whitesnake album, 'Slide It In', did you know?

"Yeah, I heard that. . . This is gonna sound weird, but I really liked the last Whitesnake LP, 'Slide It In'. I liked the video to their single, very good song, should have been a hit, but it wasn't. I can't think of the title, though, I wouldn't know it, someone told me what it was. But it's very refreshing. People are always saying 'what do you think of David Coverdale?' and I try and remove myself from that and it doesn't influence me; I just see the band Whitesnake as being a good band with a good singer. What I might do to him if he turns up backstage at any concerts is a whole different thing, that's personal!

"But I'm not that stupid that I would let it corrupt my way of thinking if I hear something. If I hear something I can say 'that is good; don't like the guy, but. . .' ha! ha! ha! I thought the album was very good. As usual it wasn't a hit, not here anyway. Didn't do much, and that to me was typical. Makes me even more cynical than ever. Madonna is Number One which makes you realise just how bad things are. I get these moods where I put the whole business down. I love music and I love playing guitar, being on stage, but the industry gets me crazy."

Do you think it's got worse in the business since you started out as a musician?

"Yeah, I think so. In '68 when we first started there was a lot more discretion – people were into whether the band were any good or not. They weren't into the novel approach. Now if the guy dresses up as a girl, or the girl dresses up as a guy, that seems to do a lot for their careers. I don't know, I could go on and on. It disgusts me, most of it. People have said I'm jealous, but I'm not *jealous!* I've got *my* audience and I do very well in this business but it does bother me to see good musicians put out of work by these f**king freaks. Your Boy Georges and people like that! They love it over here, they love that novelty gimmick approach, they jump on it, it's ridiculous. I think we're all doomed basically."

Pic George Bodnar

IAN GILLAN (left) and RITCHIE BLACKMORE: 'amazed at each other's talents'

He's serious but the bitterness is sweetened by another unexpected smile, and a soft shrug of the shoulder.

"And I think England will probably go first," he chuckles.

MENTIONING ENGLAND, could you ever see yourself living there again?

"It's my favourite country, along with Germany. Yet I find myself not moving from here in Long Island, I still stay here. I've noticed when I go back to London that the unemployment thing has got *so* bad that if you have a little bit of money and you can afford to buy a round of drinks people start to go 'hey, capitalistic pig here! He's alright, got a lot of money this one. . . he's got no problems'. And then they start in on you, sidling up to you in a bar and saying 'it's alright for you, but some of us have to work for a living'. That's their favourite saying: 'it's alright for some'.

"There's that kind of chip on the shoulder. But that's true of me as well; I have a chip on *my* shoulder, but I don't know quite what about. I'll find something. And the English are lazy. *I'm* lazy! Basically, we all just want to go to the pub and be mellow, hey. . .! Play darts, who gives a s**t? But then again the English, the *British*, have so much creativity. For some reason we seem to come out with the most amazing things; the medicine side, the music side. . . The biggest strides that are made in music come from England.

"They have big people over here, but they don't seem to last, they don't seem to make a mark on history. I always put America down when I'm here and when I'm back in England I walk around saying 'typical! typical! the bastards!' Soon as I get to Heathrow Airport they start. 'Oh, you've been abroad have you? How come you've been abroad and I haven't?' This is the customs man! 'What have you got to declare?' Nothing. 'Are you *sure?*' Mmm. . . it's like a Basil Fawlty thing the way they look at you and talk to you. 'You better come with us, sir'. Uh, yes, I'd better come with you.

"Very English. . . There are ways of getting through British customs officials, though – wear a top hat and carry a javelin; then they look at you and go 'this man is trying to cause attention, he's obviously creating a diversion for this old woman *here!*' Meanwhile, you walk through with a spear going 'Hello! Hello!' Your spear of course is full of anything you want it to be. And they go 'naw, too obvious'. . . ha! ha! ha!"

Are there any new bands that have sprung up since the Seventies who have impressed you? I'm thinking specifically of Iron Maiden, Def Leppard. . . you know?

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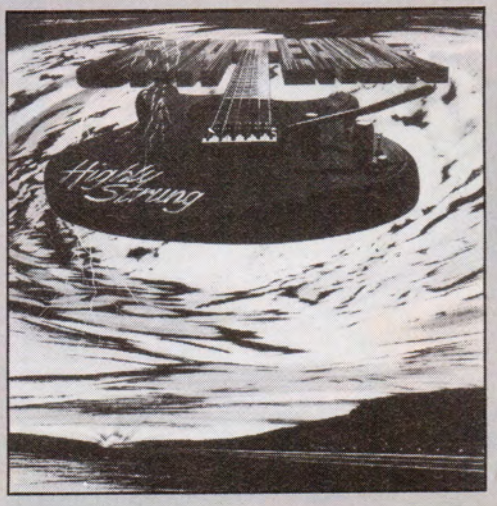

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"Can you hear me NOW!!" Canadian chanteuse LEE AARON and a selection of the latest in microphone technology
KILLERWATT
Pic Ray Palmer

Over the next two issues TIM OAKES squeals, shouts and screeches through some of the latest microphones on the market

MY LARYNX is in shreds, my voice is a mere whisper compared to its normal strident self and my hearing is irreparably damaged. Yes, I'm complaining again . . . this time the damage done was through yelling in stentorian tones through a wide selection of some of the very latest microphones available. And through the tests, some excellent bargains have been singled out.

Examined in this issue and the next is a selection of microphones, ranging from £15.95 up to £113.85 and some notes on the type of voice that each is best for. With a current international shortage of vocalists (hi Sabbath!) check out your voice – soon!

WATSON

A NEW name in low cost microphones, distributed in the UK by F.C.N. Music, Morley Road, Tonbridge, Kent.

DM40: £15.95

The lowest priced microphone in the test, but that is no reflection on the sound. The most powerful response area was the high frequencies, where it really bawls out the voice. The bass end is somewhat lacking, but the overall sound is crisp and clear. The DM40 has a permanently fixed 4m cable, and both mike and cable are bright red. Good value, and a fine starting place for 'beginner' vocalists.

DM60: £24.95

One for the glam rockers . . . a gold microphone with a matching gold cable! The DM60 is also available in black and velvet red. The cable can be disconnected from the microphone *via* an XLR three-pin plug (99 per cent of pro mikes use this system). The sound is similar in many respects to the DM40, but the bass 'presence' is much better, making this a good choice for those with fairly strong voices, though real raunching results in the sound breaking up to a degree.

DM80: £39.95

While the other two are of plastic construction, the DM80 is die-cast metal. It weighs in at just over 300 grammes and feels hefty. It is rugged, too, and took some real vocal screeches from this ravaged throat quite adequately. It 'collects' the sound from an area directly in line with the top of the ball, making it usable in high-powered live situations. The sound is good, with the accent on the upper frequencies again. It picks up quiet voices well, and I'd say that vocalists in the Bon Scott mode would find this useful. The review model was a striking metallic red, and it comes in a neat vinyl carrying case. (Also available in velvet black and gold).

DM120: £49.95

Top of the Watson range, the DM120 has an AKG element inside, giving a wide frequency response. The sound is very good for a mike of this price. It 'levels out' deficient areas of the voice, and delivers a clean crisp signal down to the last breath! I'd say this would suit Robert Plant type roarers, though when the sound was wound up there was a slight degree of handling noise from the barrel.

All the Watson microphones offer value for money, but (apart from the DM120) are more suited to beginners or those on a very low budget.

AKG

PRECISION MADE professional sound equipment forms the backbone of AKG's products, and they remain one of the most respected audio companies in the world. Their mikes especially offer excellent sound – and are surprisingly inexpensive – and for serious vocalists their D321 is a tremendous tool.

D80: £36.25

Frankly, I was suprised that you can get an AKG for £36.25 . . . that was my initial thought. The next was the stunned realisation that you can get a mike of the *calibre* of the D80 for this price! With its distinctively styled headshell and barrel, the D80 looks great. The sound is a combination of efficient bass response, that doesn't get too strident when the mouth is directly on the shield, and a treble response that is bright without being piercing. They claim this is a good value vocalist microphone with an excellent all round spec, and I couldn't agree more.

Totally black, except for a tiny AKG logo, the D80 looks (and sounds) classy. I bawled at it for a while, then screamed a bit, and it seemed to like it . . . The D80 sound is quite powerful in the bass end, while having a slightly less powerful response in the upper frequencies. What this means in practice is that the sound created by a typical microphone when held right up against the lips can be recreated on the D80 when the lips are a distance away.

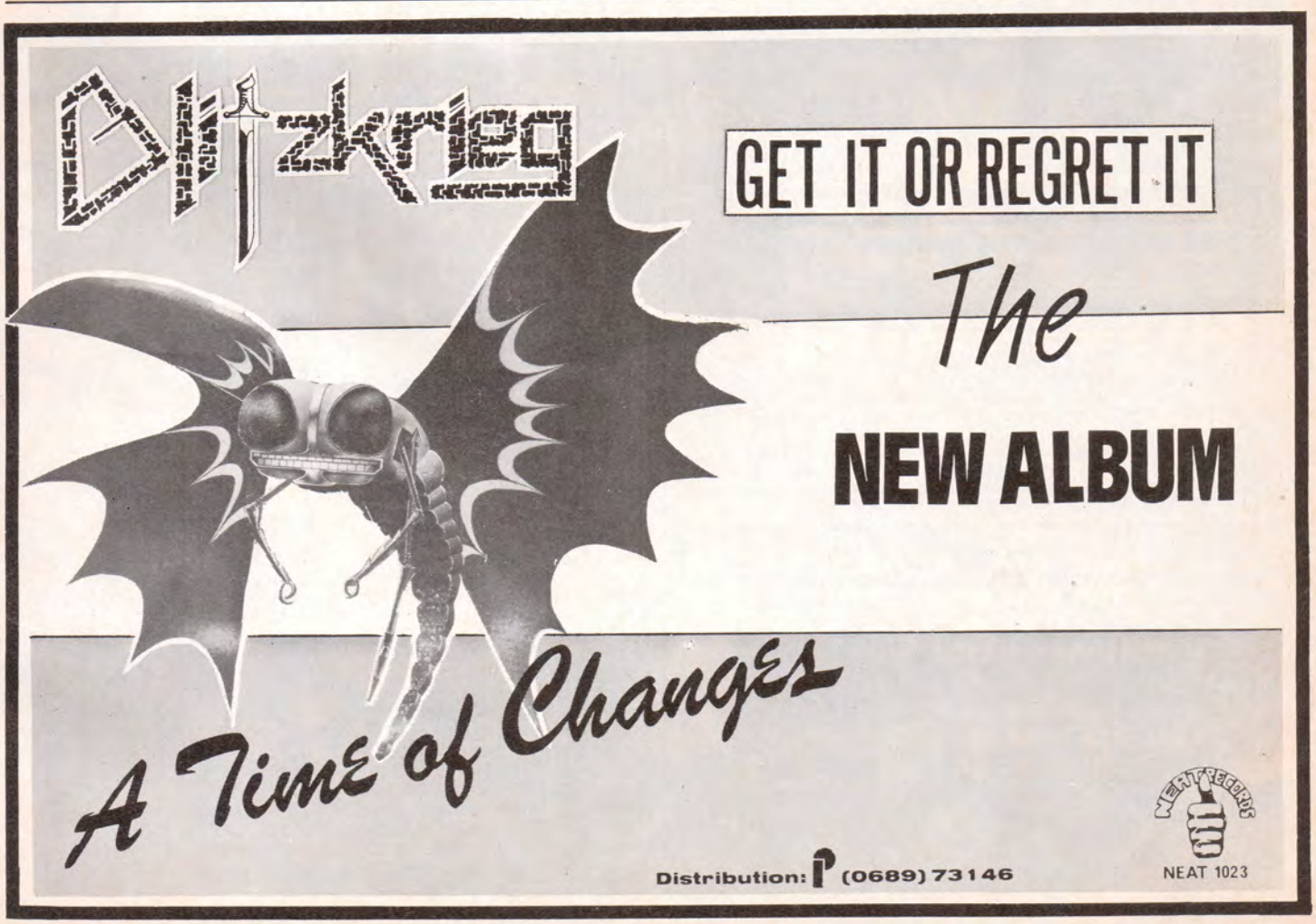
D321: £113.85

Boy, do the boffins at AKG get down to it! Given the need for a rethink on the characteristics of a microphone designed for rock singers, they've come up with an entirely new transducer system, which gives exceptional clarity but isn't at all delicate. In addition, they've redesigned the entire capsule housing, and so have cut down the handling noise a great deal.

It was a pleasure to review this microphone, because it sounds like a rock microphone *should* sound. It's as simple as that. The bass end is precise, without being strident, while the top end isn't worried by anything – and that included a very 'live' rehearsal room. The specially designed ball contains a combination of padding and foam that reduces breath sounds and a nasty thing called sibilance, where the 'S' and 'T' sounds are unnaturally bright. If you suffer from the squealies, or, to put it another way, feedback, the D321 has been designed to 'focus' its input directly in front, and so ignores sound at the sides and rear. In practice, you can wind things right up!

A professional microphone then, specially designed for today's high power stages. The D321 uses an XLR cable (which can be secured using a tiny screw on the barrel).

KONTINUES NEXT ISSUE



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TELE-VIEWPOINT (1)

MY REASON for writing this letter is to congratulate Malcolm Dome on his excellent article on 'ECT' (what a bloody stupid name!); in issue 94 Mr. Dome correctly pointed out that 'ECT' is a load of rubbish.

The set, dancers and the pathetic audience can only reinforce the image of Heavy Metal (another bloody stupid name) as a joke. A show such as 'ECT' needs bands like Dio, Def Leppard and Iron Maiden to get it off the ground. It is bands like these that will bring acceptability to HM. Yet it is these bands who have yet to appear on 'ECT'. There is no way that nonsense such as Rogue Male will help the image of HM.

So far, only two decent acts have appeared on 'ECT' – Magnum and Tormé. The rest have either given a bad performance or are rubbish!

Darrin Russell, Roxburghshire

TELE-VIEWPOINT (2)

IT'S NOT very often that I write to anyone, especially the rock media, but I feel that it's about time someone stood up for our one and only HM television show. This desire to make a komplete and utter idiot of myself has been further enhanced by Monsieur Dome lambasting 'ECT' to the point that it only needs one other publication to make a komment about the programme and the final nail will be placed in the koffin.

'ECT' is *not* perfect, but we would be rather naive to expect any programme in its infancy to be so. After all, look at the kritical komments the first series of 'Dallas' received and kompare its popularity now!

Konsider the programme's problems: A production kompany is commissioned by *Channel 4* to kome up with 40 minutes of entertainment on a subject that they know little about. So what do they do? They research the situation, talk to people in the business, read the magazines and eventually come up with their idea of HM.

From the start it was more than a little worrying that 'ECT' suggested that the punters who wished to partake in the programmes should attend wearing klothes straight out of 'Star Wars', and one wonders where they got the impression that *all* HM fans look outrageous? Kould it have something to do with the pages of *Kerrang!* which are often full of rock musos dressed (or sometimes undressed) in their stage gear, spewing blood, stuffing their face with food, committing acts of murder *etc, etc, etc.* God, Ross Halfin must have one of the most vivid (warped?) imaginations going – but don't misunderstand me, I am not komplaining. I have great admiration for *Kerrang!*, but I do worry that Mr. Ordinary walking into his local *W.H. Smith's* could get the wrong impression of HM from the pages of our magazines.

Someone should have pointed out to 'ECT' that HM is about ordinary people of all ages and not just eccentrics. OK, so the majority of HM fans in their youth dress in denim and levver, but there are many others who don't. Most of the rock DJs around are pretty straight (Bailey Bros excepted) and like Tommy Vance, Alan Freeman and myself the wrong side of 30. The same goes for many *Kerrang!* scribes I should imagine.

Mr. Dome komplains about the sound, the lack of promo videos, the lack of news and most important of all the lack of big names. But how many live TV programmes have a good sound? Only progs where the backing tracks are pre-recorded (*ie.* 'Top Of The Pops') are aurally worthwhile and can you really imagine how some of our fave HM bands would look miming!

To satisfy the rest of Malcolm's demands (excluding Big Names) 'ECT' would basically have to transform into a HM version of 'Whistle Test' and then, presumably, we'd all merrily accuse them of kloning ideas from someone else and having a lack of originality. As most of *Channel 4*'s programmes are produced on a fairly low budget in television terms one wonders if such a show would be economically possible anyway, plus the chances are that you'd get a right couple of jerks presenting the programmes whose total knowledge of HM amounted to the fact that they heard 'Led Zep II' round a friend's house when they were 13 or something.

On the subject of big names I am sure that should a second series of 'ECT' kome about those names *will* start to appear. But do we really need them? Is it not the kase that the likes of Ozzy, Maiden, Whitesnake, Van Halen *etc* get more than enough of the existing HM media exposure in terms of percentage share? It makes a refreshing change to see some of the up and koming bands get some koverage. HM isn't just about platinum albums and 40,000-seater koncerts.

Steve Price, Essex.

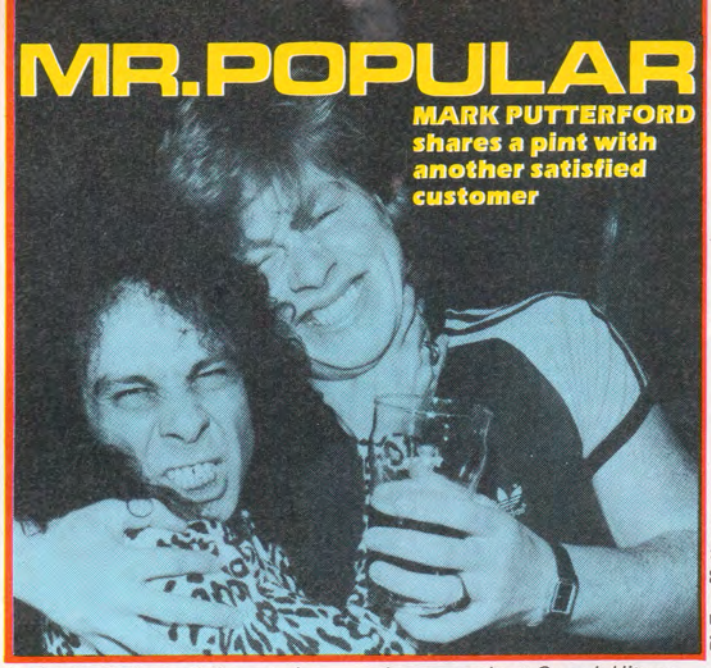
PERTH PANGS

I AM from a small, until recently, unknown city called Perth, Western Australia. We don't get many heavy bands to come down here. The only ones I can remember are Deep Purple (early 70s) AC/DC, Kiss, Motörhead and Deep Purple once more.

Perth is a city almost as large as London yet we have only two stores which sell *Kerrang!*. We also have three actual *heavy* bands – Trilogy, Revenge and Wimpbusters. Aren't we lucky?! You poms have all that Metal under your noses and still you bicker about which bands should be presented in this magazine and how bad one band was in concert. Blah, the only concerts

MR. POPULAR

MARK PUTTERFORD shares a pint with another satisfied customer



Pic Tony Mottram

we get are on video cassettes!

My point is, or my plea is, please, all you Heavy Metal bands release videos of your concerts and send them worldwide. But most of all send them to Perth! Please! Or if you could, come down here.
Tony Sorenson, Perth.

RIGHT ON MAIDEN

LAST TUESDAY night I was watching the news on *Channel 4* and was shocked to see that a German neo-Nazi group, '*Brussen Front*', was using the same style of letters on its uniform as in the Iron Maiden logo. At first, I thought this was purely a coincidence but then the TV cameras showed a '*Brussen Front*' poster and, unbelievably, it had a massive picture of Eddie (in fact, exactly the same picture as can be seen on the 'Killers' LP) recruiting people to join the Nazis.

I'm sure Bruce and the lads would not want to be associated with such a dangerous group. This may sound trivial, but seeing hundreds of Nazis (or should that be Nutsies?) parading around using Iron Maiden to further their perverted ideas is frightening and could cause Maiden and HM in general a lot of damage.
D. Vohra, Mill Hill, London.

BLACK MARK (1)

MARK PUTTERFORD, how the hell did you get a job at *Kerrang!* ? Do you pay your employers so you can write for the magazine? I've read some crap record reviews in *Kerrang!* but yours in issue 95 have to be the worst of the lot.

Not content with slagging off Q5 (who are magnificent), you call Crüe, Ratt, Bon Jovi and W.A.S.P. crap. To me these bands, along with Queensrÿche and Van Halen, are the best the US has to offer. And as for saying that Robin George has brought hard rock into the Eighties, I thought that had been done ages ago by Van Halen, Ratt, Scorpions, Queensrÿche *etc.* As much as I like Robin George, I would not put him in the same class as these bands.

Putterford, you do a better hatchet job on Metal bands than those people at *Smash Hits* or *Melody Maker*, and judging by your Top Ten singles of '84 you'd be better off writing for them!
Paul, Co. Antrim,, Ireland.

BLACK MARK (2)

I'VE JUST finished looking through issue 95 of *Kerrang!* and in particular Mark Putterford's review of the singles, in which he said that 'Steel The Light' (by Q5) was 'monotonous Metal' and that groups like Mötley Crüe, Ratt, Bon Jovi and W.A.S.P. were 'fast draining my admiration for American rock'. Rubbish! All the above groups have made classic albums, and besides, who is *he* to review Heavy Metal?! If you look at his Top 20 albums of 1984 they include records by Madness, Alison Moyet, Level 42 and the Human League while in his singles list he had Frankie, Paul Young and Tears For Fears.
Jeff Setzer the Kiss fan, Cumbria.

CLICHÉ KORNER

DEAR MR. WALL, I would just like to say how much I agree with your sentiments expressed in issue 95. It is certainly true that a great many rock fans are shockingly narrow-minded and will just not tolerate anything they see as being vaguely 'wimpy' (to use a silly and childish *cliché*). The average heavy rock band are just as *clichéd* and boring as any pop band, and could be considered even bigger poseurs than the carefully packaged and marketed chart groups of today.

I feel strongly that *Kerrang!* should attempt to feature sincere and popular bands such as Doc And The Medics and the Deviants *etc,* who all inject humour into their music. Far too many bands today are pretentious – witness any 'ECT' show – and staggeringly inept.

I always feel disgusted when a Hawkwind tour passes without review. A band such as Hawkwind who have existed for 16 years and not become 'dinosaurs' deserve respect and promotion. Your pages today are filled with banal bands who have become boring *clichés.* Remember, stagnation brings decay. **Stephen Lockett, London.**

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FALLEN HEROES

MICK JONES OF FOREIGNER: 'all very chicken in the basket. . .'

Pic Peter Cronin

FOREIGNER/NIGHT RANGER
The Playhouse, Edinburgh

SO THIS is me, train-lagged and tetchy, feeling like I'm watching a re-run of a movie with yours truly in a starring role! Yes, this is Edinburgh, yes I'm back in Scotland for the first time in three years and no, I sure as hell ain't the only Foreigner in town!

It's weird! There seems to be something in the amalgam of Edinburgh, Foreigner and HoJo that was just born to boogie. The last time I put pen to paper in favour of Gramm, Jones, Elliot and Wills was at the *Edinburgh Playhouse* back in '82 (check and see, fact-finders!) when the Foreign Ones were really at their zenith, firing full-frontal with the '4' album wowing love-lorn girlies and good ol' greasy bikers simultaneously! It pissed down as usual, but boy, it was *hot!!*

An' wouldya believe it, it's raining again for this here Summer barndance at the *Playhouse*. But why should I care? I love this city. Edinburgh possesses two artefacts of great beauty – the architecture and the women. Now while nothing could surpass the beauty of the girl with whom I exchanged furtive smiles in an Edinburgh hostelry (drop me a line, quick!), the *Playhouse* is nonetheless a grand old theatre, full of elegance and poise, ideally suited to the grand old troupe that is Foreigner.

Konfident of their klass they are too, never opting for a soft opener option. Back in '82 it was the sadly defunct Gamma who popped the pills and provided the thrills, and this time around it's San Fran's great white hopes Night Ranger who bend those boards as warm-up.

And warm me up this five-piece most certainly do, as I settle into my seat with 'Faces' from the new '7 Wishes' affair shooting from crotch level (whipper-snapper Pete Cronin and I having missed opener 'A Touch Of Madness' due to the obligatory pass balls-up! Cheers to whoever!)

First British appearances after major Stateside success can often make for a disappointing debut acquaintance, but as the band take 'This Boy Needs To Rock' by the horns it seems as though Night Ranger have got what it takes . . .

. . . And what it takes in their case is the weirdest stage set imaginable. The extremely odd 'Fitz' sits tickling his ivories stage left in red suit and trilby, while drummer and lead vocalist Kelly Keagy has his kit square on to the audience stage right, thus forming what is almost a pit in the middle – performing space for guitarists Jeff Watson and Brad Gillis and vocalist/bassist Jack Blades. And boy does the latter need it!

Not only does young Jack hold down his vocal contributions more than competently, but the man also works like a sonofabitch to get his audience off. All three guitarists are wireless (and so are their guitars!), but it's Blades who kicks up the most dirt, darting left, right and up the walkways at the back seeking that rock 'n' roll grail in all corners. It looks great, it looks spontaneous, but it ain't that way at all, cos there's a lot of Gillis/Watson choreography going down. That's entertainment!

Two fine guitarists performing and playing well means that you can't really go wrong, and with a strong sound both hard rockers like 'Don't Tell Me You Love Me' and 'When You Close Your Eyes' and softer numbers such as 'Sister Christian' sound equally impressive!

The audience are impressed an' all, enough to call Night Ranger back for two encore toons. The new single 'Sentimental Street' really grows in stature live, blessed with a beautiful hookline and great booming synth fills (you can see why Mr. Suter goes a bundle on this lot!) and '(You Can Still) Rock In America' closes the show in raunchy style. Blades sports a tremendously tacky Stars 'N' Stripes bass for a tremendously tacky Stars 'N' Stripes song but I love the tongue-in-cheek manner in which it's delivered. Stadia rock with a bit of heart and soul. Night Ranger are *kitsch* of the first order and I love 'em – just like I used to love Foreigner!

Used to love 'em as in when '4' stole a little piece of my soul, as in when 'Dirty White Boy' was state of the art rock 'n' roll, as in when Foreigner were the kings, the hot s**t, the big boys of AOR mayhem.

Sad but true. It can't be denied that this here 'Agent Provocateur' turned somewhat less than provocative on that last studio album. Following a record as complete as '4' with a record that contains but three great tunes is not to my mind the stuff that dreams are made of! Still, who gives a toss what I think? Not the millions who've purchased the product, that's for sure! Not the thousands who are giving it vocal watts when the *Playhouse* lights go down.

And as in '82, this ain't no cheap 'promote the album' scam. Just how many fine, fine ditties the band have penned is patently obvious with a triple cocktail of 'Feels Like The First Time', 'Double Vision' and 'Cold As Ice' getting proceedings underway. The stage is spartan with no hint of emphasis on the art of performance, and there's the rub in my little black book.

This is 1985, this is the era of the £8.50 ticket, and when I go out in my rockin' shoes then I want to be rocked from all angles. Sure, I'm getting off on the music, sure Lou Gramm can still sing the ass off any be-spandexed poseur, but. . . but. . . aw shucks, I just want more!

I guess this is what you call 'growing old with grace'. Yup, it probably would be false for a bunch of. . . well. . . of 'older men' to be pleasantly posturing, but that to me is what live

rock 'n' roll is all about. Call it the 20 year age gap between myself and them, but I couldn't subdue the feeling that I'd have been better off letting the album grooves do the talking.

Of course, the Foreigner audience is there, but I honestly don't feel a part of it, despite the stream of hits, the 'Head Games', the 'Waiting For A Girl Like Yous', the 'That Was Yesterdays'.

And to be frank, the live rendition of 'I Wanna Know What Love Is' is so tacky that I was stuck to my seat for at least 20 minutes! A dozen gospel singers in flowing white robes? All very chicken in the basket, all very Jess Yates – minus the rock 'n' roll rebel daughter. . . and the punters loved it!!

"I don't know about you, but I'm ready to rock again!" Yeah, well me too Lou, but a hamfisted version of that dullard 'Reaction To Action' ain't getting down to brass tacks! I'll give 'em credit, at least Foreigner have the decency to tread UK boards, but the wooargh! factor is decidedly low.

The home run is musically faultless, with Mark Rivera providing some blistering sax during the superlative 'Urgent', and encores of 'Dirty White Boy', 'Hot Blooded' and 'Juke Box Hero' even incite one young hoodlum to indulge in a touch of stage break-dancing. All a bit energetic for this band and audience, I'm afraid. Too old to rock 'n' roll, too young to die!!!

HOWARD JOHNSON

RANDY CALIFORNIA
Marquee, London

THE TRUE psychedelic flashback is the unrepeatable one-off gem. Randy California had one at the Marquee.

Blending frequency curves with elemental histrionics, the man from Potatoland surrendered a set that spanned his kaleidoscopic and, more often than not, surrealistic freakbeat career with the instinctive authority that no other could possibly muster. Straight pop with a weird flavour of embryonic Metal(lica) peppered the chaos as California chronicled the Spirit(ual) age that most remember him from.

Technicolour dreams, phased riffs and lovable droplets of psychotic poetry permeated the underflow of emphatic, irresistible guitar prowess. Neo-beat classics like 'Wild Thing' and Jimi's 'Hey Joe' floated from the man's customised boney fingers. There was one violent solo where, I swear, he never even touched the bloody strings! Aptitude, some flimsy dexterity. . . it all smelt like a severed artery and a comforting perfumed Patchouli bandage.

Awareness? Talent? A scholarly band always helps. Bass then by Mike Shepherd (an able living replacement for the ever present Neil Murray), drums courtesy of Les Warner and skilful keyboards *via* the gracious touch of Scott Monnohan. Together a deranged, astute masterwork – bawling, elvish vocals, sepulchral choir, reverse riffs and guitar that goes bleep, bleep, bleep, wah, wah, kerrang! Playful sacrilege as we take Malcolm's hand and lead him to the Black Mass playpen. . .

Poison? Methinks 'I Got A Line On You', the Spirit 'hit' that never really was, probably never will be but always should've been. It's this song that dictates California's future – sharp, lovable hooklines that demand re-entry into a bewildered world.

Questioned a week later backstage at the Bon Jovi *Dominion* show, California told me. . . "For the first six numbers I couldn't feel my entire body".

Proof?

DEREK OLIVER

YNGWIE MALMSTEEN
The Marquee, London

FOR A man who once accused Graham Bonnet of being able to "compose nothing more than a turd", Yngwie Malmsteen turns out more than his fair share of excrement.

While his astounding six-string dexterity cannot be praised enough, ultimately this *Marquee* performance was something of a disappointment. Alas, Malmsteen has scant regard for well-written and plainly presented songs, each of his numbers being thinly disguised and highly extended showcases for his fast and fluid fretboard indulgences. Quite simply, unless you're a devotee of Guitar Heroes or a musician yourself, it'll probably go right over your head.

Nevertheless, our 'Ingrid' is in a class of his own and rightly so. On this showing he's faster than Blackmore, more melodic than Clapton, a darn sight more individual than Schenker – and more tedious than the three rolled into one! The traditionally naff *Marquee* sound didn't help matters either, with Malmsteen alone playing through *three Marshall* stacks at a volume so loud that the queue of 'Born In The USA' t-shirts assembled in Wardour Street (they thought it was a secret Springsteen gig!) could enjoy it as well.

When it came together, as it did on current single 'I'll See The Light Tonight', 'I Am A Viking' and the set-closing cover of Alcatrazz's 'Hiroshima Mon Amour', the combination of spellbinding speed and muscular melody was mighty to behold. And when his inevitable solo spot appeared it was a creation of great beauty, taking in runs of classical origin and futuristic effects in a display which left the *Marquee* stunned.

Yngwie Malmsteen's solo project is a valiant attempt to establish himself as a guitar great, but more attention must be paid to songwriting or he'll disappear up a one way street. Smartish.

DAVE LING

ROBIN GEORGE/SHY/THE ALLIANCE
The Dominion, London

HOT PROPERTY, hot property, hot property! Everyone's always barking down the 'dog 'n' bone' that *their* band is the proverbial 'hot property'. Every minute of every hour of every soddin' day! Y'know what happens? After a wee while you become immune to all the bleatings, all the hype, all the bulls**t. You get tough, you stay hard and YOU MAKE UP YOUR OWN MIND!! So here's my opinion on three supposed 'hot properties', all brought together within the gloomy confines of the dank *Dominion*.

A quick word first, though. Promoter Paul Loasby must've been sending a few sniffles in the direction of his personally monogrammed silk hanky after this one! Confucious he say: 30 per cent full hall do not happy businessman make. Get the picture? Hot property anyone? Or maybe, some like it hot, but most obviously *don't!*

Hot property Number One. The Alliance. Unknown to me before this brief encounter but much revered by 'da biz' for their strong toons and the rare calibre of vocalist Cat Martin. The verdict? Well yeah, I guess I can see *why* people are getting hot around the loincloths, and the Birmingham band worked hard in an atmosphere that was so lacking I had trouble breathing, but let's be brutal – there's already one Whitesnake! They have the market sewn up and God forbid that we should suffer another! To hit the mark in this game you have to inspire as well as perspire, and while I wish this competent act all the luck in the world, I just know it can't happen for 'em!

Hot property Number Two. Shy. Come a long way since I first met 'em. Despite the total Tony Platt production balls-up on their 'Brave The Storm' LP, there is enough fine material coming from Steve Harris' pen to ensure that it wasn't a complete disaster. Make no mistake, Shy write with astonishing ease for such wee bairns. And after this particular performance, it's a bloody good job too!

To be frank, Shy were disastrous, way way removed from the slick act I've witnessed on previous occasions! OK, so the gig was a flop, an uninspiring non-event, but vocalist Tony Mills was ridiculous – totally bored and totally disinterested.

Shy have got an awful lot to learn about attitude. They have the material to put many acts to shame, but until certain band members stop acting like *prima donnas* and start giving some good, honest value for money they're gonna have a tough time of it!

Hot property Number Three. Robin George. Now I don't deny that Robin George *is* something special. Too many people are sinking the green 'uns into the man's career, too many critics are steaming in all sorts of unmentionable places for that *not* to be the case. But I'll be damned if I can see what it is!

Pete Winkelpicker, *Bronze Records* lovable main Robin man, was upset. He assured me that this was the most disastrous night of the tour, and I'd love to believe him cos RG seems such a hell of a nice guy, but lordy, lordy, this was bad! Sound problems (a Kex Gorin bass drum that overrode everything), guitar problems (104 changes of Robin's axe during the first four numbers!), all kinds of problems did not a good gig make. It was uninspiring to watch, despite the odd burst from confetti cannons (all the unsold tickets shredded up?!), and the material was not all that hot!

I'm afraid this performance was disgustingly tame. Hot property? Well, sorry you lot, but I *beg* to differ!

HOWARD JOHNSON

SHADES

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UNITE

FROM PAGE 30

"Maiden have got a great football team. We still owe them a game, they beat us 5-4 the last time we played, but I'll get them! Steve Harris is a good footballer, got a goal on the volley straight from a corner. That impressed me!"

Steve Harris told me that he thought you were a good footballer but that you could be a bit lazy; wait till you got the ball then use it.

"Yeah, that's right. That's very true, especially in that game. It's my biggest fault, I can't always be bothered with running back, I don't work the field. If I've got the ball I'm alright, but I'm not gonna run up and down. That's very true., . .

"Def Leppard have a very fresh sound, I can see why people over here like them. They're very fresh, almost like a Beatles thing. It's still a little bit rough, but it's got glamour in it and they look right. America went beserk for Def Leppard the year before last. It was nice to see Van Halen knocked off their perch, they're a little bit smug, they think they've got it all sown up. Ian Paice is a big fan of Leppard's you know."

RITCHIE: more taste less speed . . .

What about Mötley Crüe and Ratt?

"It's all been done 15 years ago, they don't have that spark of creativity. It's all copying, bits of Van Halen, bits of this, bits of that, I can see everything in them"

What about The Firm?

"I've seen a few videos, but I haven't seen them play. I think it's good that they're doing something; Paul Rodgers is a good singer."

Did you ever rate Page as a guitarist?

"I've said it before. He's a strange guitar player. He's not the type of guy you can say is *brilliant!* No musical theory, but he has a way of writing good riffs, things like 'Kashmir' and some of the other Zeppelin stuff, his riffs were *great!* He's not a player I would attack. He puts down a very coloured construction to a song, he's a very colourful player of the guitar. It's pleasing to hear because I don't feel I have to be on my toes all the time and fence with somebody. He's not the latest gunslinger in town, you know?

"You can get so fast that it gets silly, but Jimmy's not like that. There are a lot of guys doing that now, though, going beserk on the fretboard and I feel like telling them to settle down, *say* something, what *is* all this? It's like quoting Shakespeare at 100 miles per hour. It's like having sex for five minutes listening to some of these guys."

You're right! I bet they're not even good in bed?

"Well, I wouldn't know about that, thank you. I think this is where we came in."

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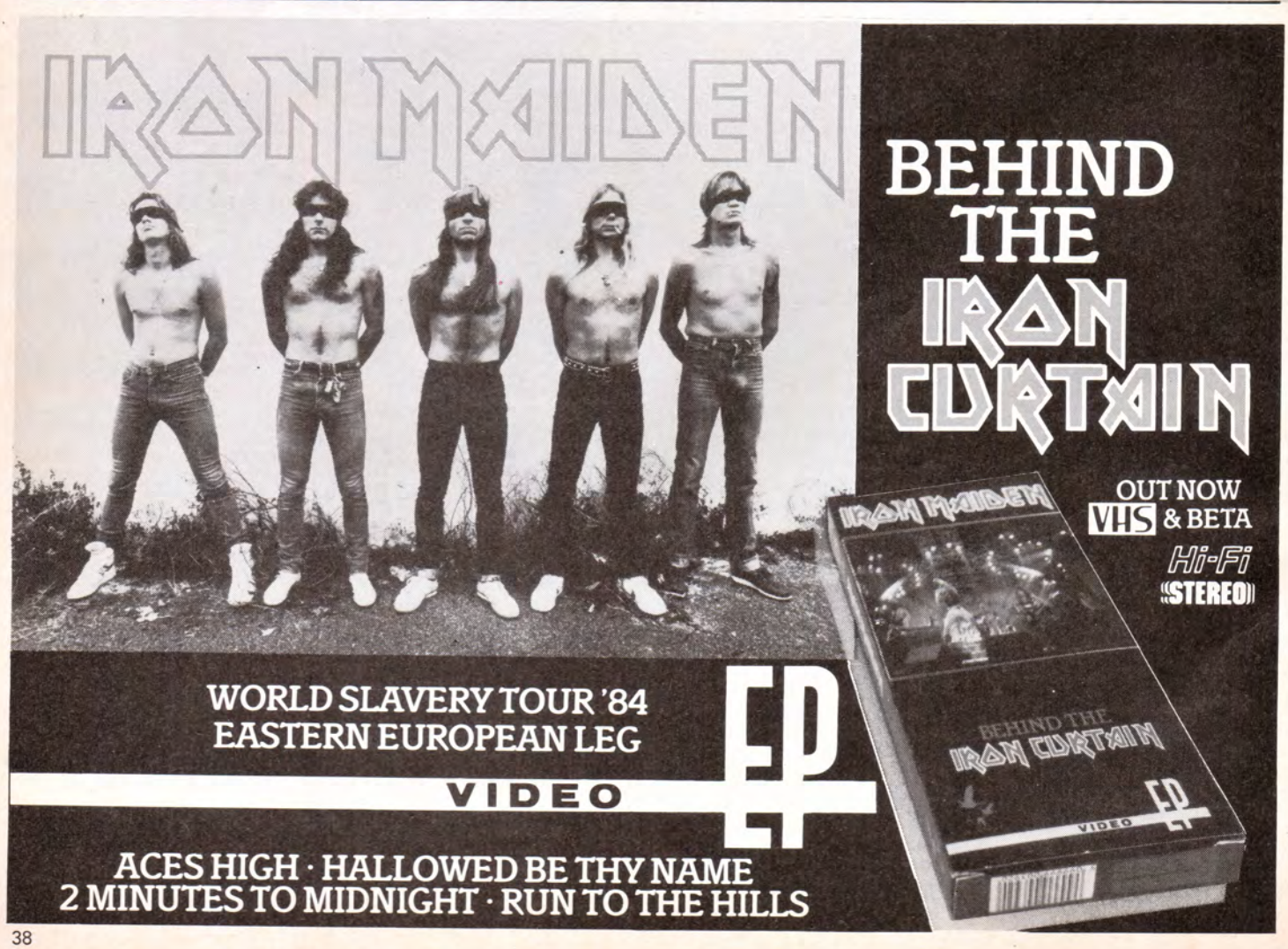

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MFN 43

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The last time we printed a chart of this type was in October '83 (issue 53) and the top five positions read: (1) 'Stairway To Heaven' Led Zeppelin, (2) 'Stargazer' Rainbow, (3) 'Whole Lotta Rosie' AC/DC, (4) '2112' Rush and (5) 'Let There Be Rock' AC/DC.

A lot of water has passed under the bludgeon-bridge since then. Bands have split and changed line-ups. New outfits have formed. The overall rock climate has undergone drastic changes. It'll be interesting to see how much – or how little – movement there will be in our '85 listing!

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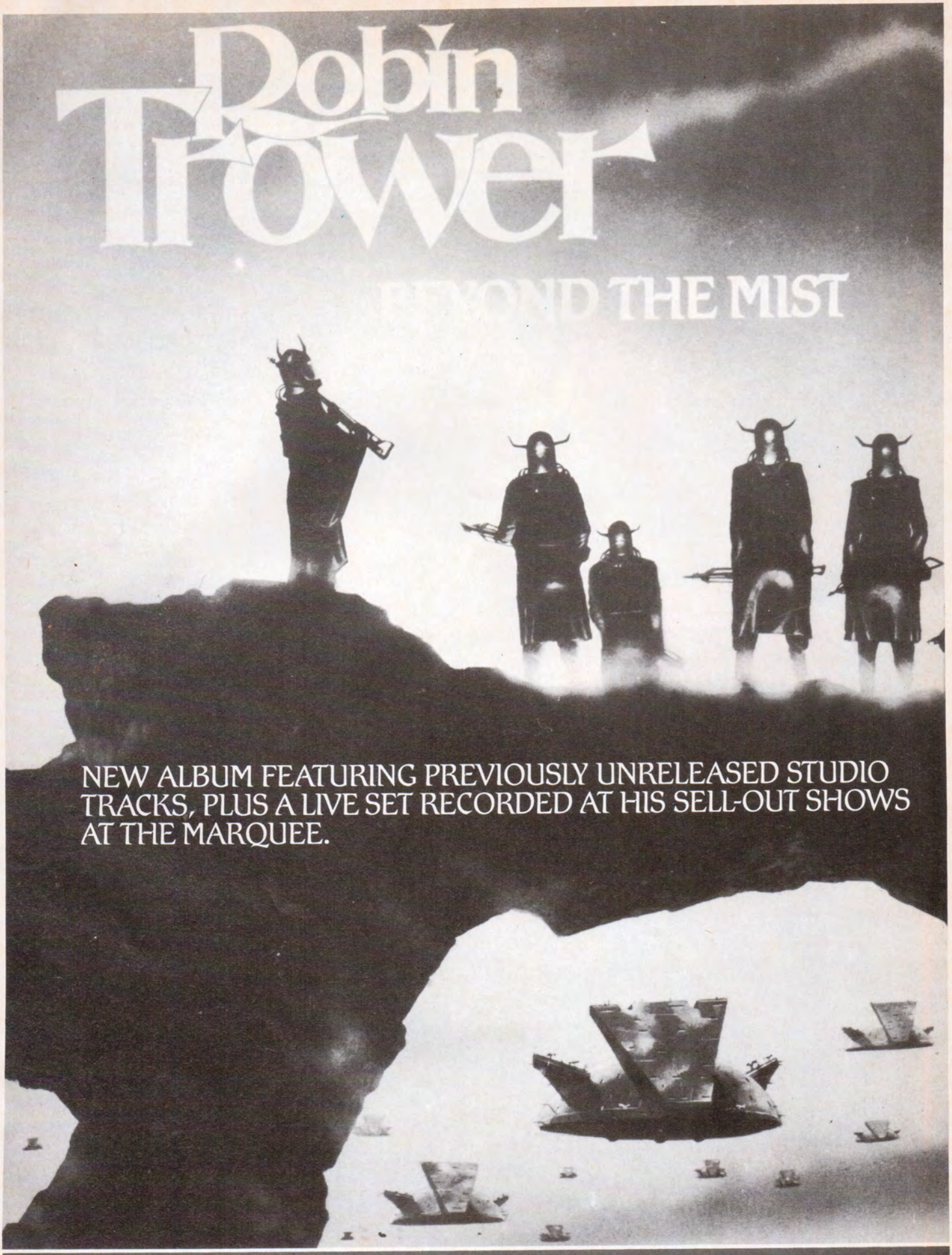
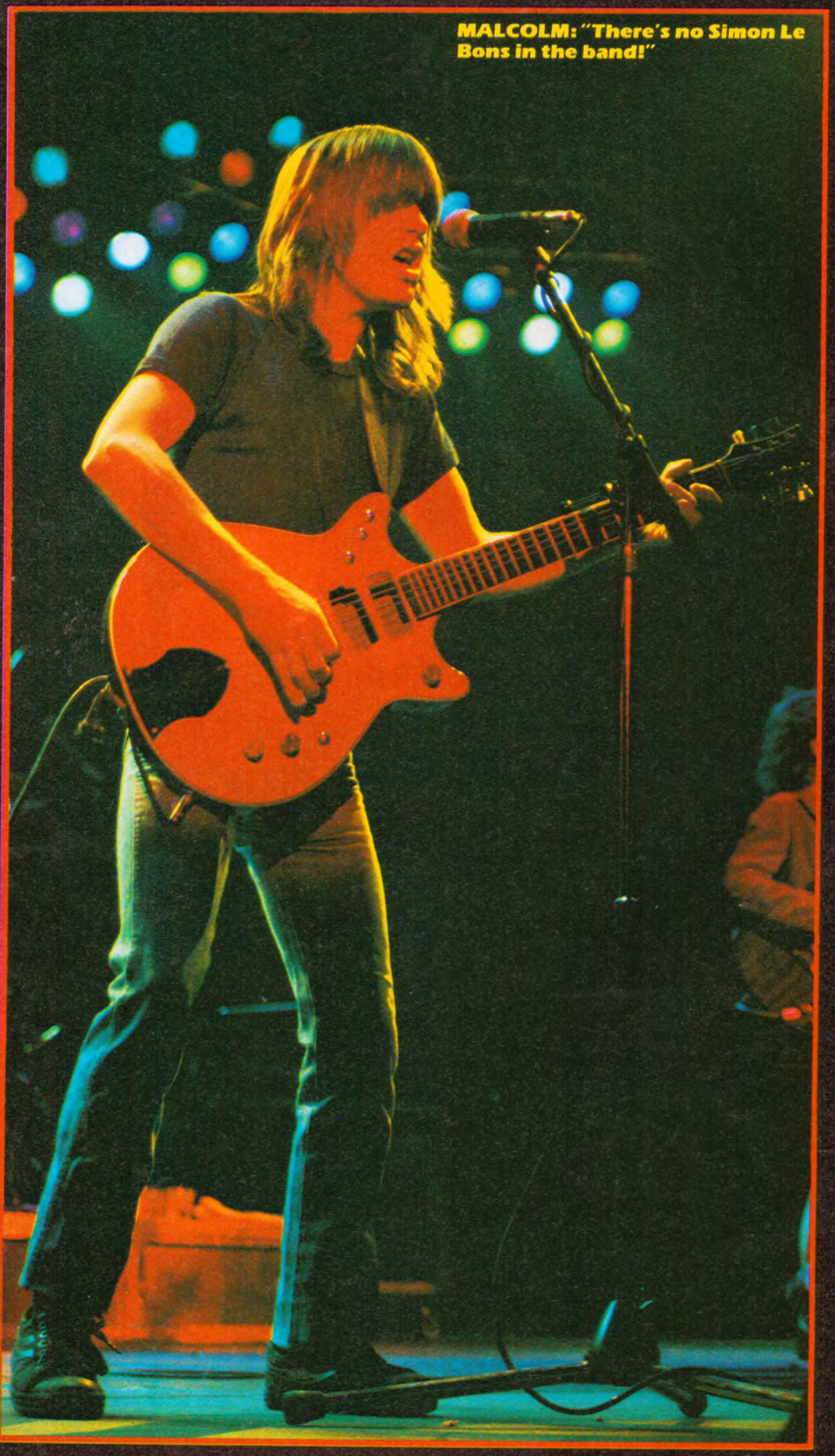


OUT NOW ON MUSIC FOR NATIONS

MFN 51

LORD OF THE FLIES

Rumours bite the dust as MALCOLM YOUNG, the AC/DC guitarist in *long* trousers, gives LAURA CANYON a call.



MALCOLM: "There's no Simon Le Bons in the band!"

Pic Robert Ellis

"WE KNOW what we are – *rock'n'roll*, not sitting around playing for yourself, climbing up your own arse. . . It's everybody to their own band. We're in ours and we try to stay that way."

Valerie Bertinelli wouldn't have married one of them, Britt Ekland never shows up at their gigs, US Congressman have tried to put warning stickers on their albums, *'Rolling Stone Record Guide'* has written them all off as 'worthless', security guards have mistaken them for louts and thrown them out of their own dressing rooms, yet they've sold more records than Wham! and Frankie Goes To Hollywood combined. *AC/DC* – the band who got their name off the back of a vacuum cleaner and with a lot of hard work have cleaned up ever since.

Only to look in the press these past couple of years you'd be forgiven for thinking that someone had pulled the plug. First they lost drummer Phil Rudd – to drugs, according to many reports (although all the band'll say is "he likes *Cadillacs* and things like that. . . It just reached a point where it was time to part ways with the guy. . . If you don't want to get on with it, what are you doing here?"). Then it seemed they'd lost their touch – 'Flick Of The Switch', their last album, didn't do much better than gold (sounds ludicrous when you read it in print, but in comparison to the mega-platinum success of the brilliant 'Back In Black' LP it does look something of a letdown). And it seemed they'd lost their always-present rock'n'roll spirit – a rather lacklustre appearance at Castle Donington last year that earned critical scorn instead of the usual well-deserved raves, what with the same-old-same-old set.

And finally, if those same critics were to be believed, it appeared they'd lost their frontman Brian Johnson, the man with the flat cap, the grin wider than a marsupial's pouch and the squashing-a-bug-that-refuses-to-die stomp, to a solo career. . .

Dring dring. The phone rings up at *Kerrang! Mansions* dead on the dot of five, just before the office TV gets tuned into 'ECT', the dulcet tones massaging my PA-damaged eardrums the unmistakable Aussie accent of Malcolm Young, tea-lover, decrepit-jeans-wearer, guitar player and one of the finest under-five-foot-niners in the business! Haven't spoken to him since we shared a teabag in a Hollywood hotel discussing 'Flick Of The Switch', their first self-produced album and their new album at the time. Now at 3,000 miles distance – he's in New York with the band making videos – there's another self-produced new album to jaw about: 'Fly On The Wall', it's called, and a rough tape had been buzzing around the *Kerrang!* HQ all afternoon.

I won't make any final judgements till the album proper has spent an appropriate amount of time on my turntable, but the general impression around these parts is that the singing, the sound and the playing's good – unmistakable AC/DC, thudding,

sweating, stomping stuff – but the songs not instantly to be ranked among the 'Hells Bellses', the 'Highway To Hellses', the 'Back In Blackses', the indisputable Anglo-Aussie classics. Still, Malcolm's well pleased with it, so are the others, and you didn't buy *Kerrang!* to hear *me* babble on, so over to Malcolm Young. . .

IT'S BEEN a couple of years since your last album; what have you been doing all this time?

"Well, we did a couple of dates in Europe and Rio and things like that – so we *have* been working! But we spent a bit more time on this one – about a year on writing songs and preproduction."

That doesn't sound like AC/DC. I thought you belonged to the whip-'em-out school?

"Yeah, but we just thought we'd sit back for a bit this time. There was no pressure on us for another album or anything, so we thought we'd take a bit more time, and I think it's come out better as a result. . . We've got a set style, and when you've done so many albums and you've got to come up with something without repeating yourself, get songs that are good and don't require too much overdubbing – in some ways it's much harder to be simple than be all long and involved. Keeping it simple is the difficult part.

"In the early days it was a case of get in the studio, bang out a song and get out on the road again, but after you've done a lot of albums, it gets very tiring. What usually happens is, we get the ideas on the road and then when we get off the road we shut ourselves away in a shed somewhere and put it together. This time we were just basically doing the record."

But you've always had the reputation for being just about the hardest-working band in rock. Why not keep on touring?

"We thought it might be good to kind of back off for a while. We felt we might be becoming a bit predictable; going around the same places every year, people might get the attitude of 'ah, we won't bother seeing them this year, they'll be back again next year!' It's a bit like the circus coming to town, you know. And there was ten years of doing that, so I think it's quite understandable to take a break – from the road anyway. Still, we're going to try and make up for that on this tour. We hope we're going to be in England and Europe well before the end of the year."

For a major tour, or just a couple of one-off big dates again?

"We're going to try and do what we used to do, 14 or 15 gigs, not the big ginormous ones but the smaller ones, to be fairer to the kids.

So you're not doing a Springsteen?

(Indecipherable splutter with definite impolite undertones!)

Talking about becoming predictable, you've come in for quite a bit of criticism for playing the same old music, doing the same old shows, especially the Donington reviews which accused you of being stale, always dragging out the schoolboy outfit and the bell. Are you changing anything?

"We really don't make music for the critics – as you know! We always go by the reaction from the kids and if they enjoy what they're getting. . . if the kids stopped reacting then we'd know that something was wrong, and we've never felt that, even at Donington; the fans liked it, we could see that, and if anybody criticised that then they weren't at the show. Everybody in the place was rocking! I really don't get the impression that the kids are sick of us. Whenever we see anyone it's 'when're you playing?', you know. There's no reason to change our act. And it's not really an *act* – that's the way Angus is – he *likes* to run around and take it out on his guitar!"

And it's not the way you are? You're never tempted to push him out of the way, bare your bottom and take his solo?

"No, because I'm the *other* way; I like to keep as close to the bass and drums as possible – we're just up there making sure the sound gets across, that it's *swinging*, giving Angus and Brian a cover. . ."

WHAT ABOUT the album, though? Have you surprised yourselves with anything you did on 'Fly On The Wall'?

"I think there are a few good songs on there – songs that other people could do. 'Danger' is a bit different for us – Brian's singing in a lower register. But we're that close to it – it's up to *you* to judge!"

Didn't you find it hard to produce yourselves for the same reason, that you're too close to it, or was it easier second time around?

"It was easier this time. For example, last time we did 13 tracks which needed 13 vocals, which put a lot of pressure on Brian. But this time we had the time to do two tracks and put the vocals on, then go on to the next two, and that helped Brian a lot. It kept everybody fresh, too. . ."

Have you got a favourite track?

"That's hard! I like 'Playing With Girls'."

So we heard!

"Yeah, I played that to my missus and she was nearly having an orgasm! 'Shake Your Foundations' and 'Fly On The Wall' I like a lot too."

All basic AC/DC stuff. Could you play classical music or disappear up your own arses if you tried?

"Yeah, I think we could! With a bottle of *Jack Daniels*, no problem! But I don't think we would. It depends what you want to do really, doesn't it?"

Okay, what's this about Brian Johnson's solo album? Is he still in the group?

"Of course he is! He feels more part of the group now than ever. He's been with us five years now!"

Then why are people saying he's leaving?

"See, we haven't done any interviews, and these rumours, they just come from the crews and people down the pub, whatever; stories come out and the press pick them up – it happens in every group. We wouldn't have just finished an album and be working on videos with Brian if the guy was leaving the band!"

So what about the solo album – just something he wanted to do?

"The thing about the solo record is that he was contracted to a record company for a solo album, and after five years we finally got him out of the contract. He doesn't have to do it now and he's really happy about it, because he didn't *want* to do it. We've bought him out of it."

Which ruins my next question, which was going to be: is anyone else considering doing a solo album?

"No, I don't think anybody wants to. I don't know, maybe one day it's possible, but at the moment nobody sees any reason why."

The last time we spoke, drummer Simon Wright was a new boy. Is he part of the furniture now?

"Yeah, he's dishing out orders now – taken over! He's come on really well. This was his first time in the studio too, and he came through with flying colours."

Have you heard anything from Phil Rudd, what he's up to?

"Last time we heard he was trying to fly a helicopter to New Zealand – again, these could be rumours!"

THERE'S A new AC/DC video out in England – with Bon Scott on vocals! Have you seen it, and how do you feel about it?

"'Let There Be Rock' – that was a movie we made in France, just for release in France. And for some reason or other it got into the States and there were lawsuits flying around, and in the end we put it out so at least we had some control over what was actually done with it. It's such a long time ago, a bit like ancient history, but when you have some success it's a bit like people trying to cash in on the band, you know. We do like the movie, though, and we think the music's good."

Tell us a bit about the video you're doing now. Are you doing the whole album?

"No, just five tracks. We're doing it in some sleazy club in New York, an old crummy place."

Not exactly Duran Duran then?

"No! We're no actors, and there's no Simon Le Bons in the band! The area is the sort of place that makes the Gorbals look like f**king Hawaii! It's quite a heavy area."

Sounds dangerous. Did you have bodyguards?

"No, we just walked in there – just everybody looking in a different direction while they're walking!"

That's one way of staying in touch with the street!

"Yeah, you can't lose sight of that."

Seriously, though, I read you'd sold 75 million dollars worth of AC/DC records in the States. . .

"Yeah, I just heard the other day that we'd sold over 30 million albums around the world. So we're asking, where's the money?!"

You haven't spent it on new outfits!

"We haven't got time to go out and buy new clothes, so it's still old jeans!"

So did you spend it on limos and mansions in Surrey?

"Didn't you know we all just bought aeroplanes?! No, we just keep going the same old way. It'd be a bit hypocritical for us to go around that way buying up mansions and stuff. Really, it's just a good thing to know that because you're well off you can do what you like. We don't *have* to do this at all – we do what we do because we love it."

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15 NO REMORSE **Motörhead** (Bronze)
16 FRICTION **Coney Hatch** (Vertigo)
17 METAL HEART **Accept** (Portrait)
18 POWER AND PASSION **Mama's Boys** (Jive)
19 REBEL YELL **Billy Idol** (Chrysalis)
20 7800° FAHRENHEIT **Bon Jovi** (Vertigo)
21 FIGHTING FOR THE EARTH **Warrior** (10 Records)
22 POSSESSED **Venom** (Neat)
23 THE FIRM **The Firm** (Atlantic)
24 1984 **Van Halen** (Warner Brothers)
25 VICES **Kick-Axe** (Pasha)
26 DI'ANNO **Di'Anno** (FM)
27 SHAFT OF LIGHT **Airrace** (Atco)
28 GOING FOR GOLD **Maineeaxe** (Powerstation)
29 EVERYBODY'S CRAZY **Michael Bolton** (Columbia)
30 BAD PUBLICITY **Pet Hate** (FM)

Compiled at the Hungry Years, *Bolton.*

Anyone wishing to have their local chart/radio playlist published should send a copy to: ***Kerrang! local chart/radio playlist, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.***

STAR CHOICE

THOR
'POWERSLAVE' Iron Maiden (EMI)
'METAL HEART' Accept (Portrait)
'THUNDER IN THE EAST' Loudness (Music For Nations)

LEE AARON
'90125' Yes (Atco)
'HOLY DIVER' Dio (Vertigo)
'LOVE AT FIRST STING' Scorpions (Harvest)

ANDY DAWSON (SAVAGE)
'SCREAMING FOR A LOVE BITE' Accept (track from the 'Metal Heart' LP on Portrait)
'THIS AIN'T LOVE' Coney Hatch (track from the 'Friction' LP on Vertigo)
'LACK OF COMMUNICATION' Ratt (track from the 'Out Of The Cellar' LP on Atlantic)

MALCOLM YOUNG (AC/DC)
'NO PARTICULAR PLACE TO GO' Chuck Berry (Chess 45)
'WON'T GET FOOLED AGAIN' The Who (Polydor 45)
'YOU REALLY GOT ME' The Kinks (Pye 45)

IMPORTS

1 INVASION OF YOUR PRIVACY **Ratt** (Atlantic)
2 EMPEROR'S RETURN **Celtic Frost** (Noise)
3 HELLBOUND **Warlock** (Vertigo)
4 LONG WAY TO HEAVEN **Helix** (Capitol)
5 7 WISHES **Night Ranger** (MCA)
6 HANNOVER FIST **Hannover Fist** (MCA)
7 EVERYBODY'S CRAZY **Michael Bolton** (Columbia)
8 WE HAVE ARRIVED **Dark Angel** (Axe Killer)
9 CRIMES IN MIND **Streets** (Atlantic)
10 PROPHET **Prophet** (Total Experience)

PANDORA PEROXIDE

SINGLES

1	1	KAYLEIGH **Marillion** (EMI)
2	2	OUT IN THE FIELDS **Gary Moore & Phil Lynott** (10 Records)
3	—	I'M ON FIRE/BORN IN THE USA **Bruce Springsteen** (CBS)
4	3	HEAVEN **Bryan Adams** (A&M)
5	—	KNOCKING AT YOUR BACK DOOR **Deep Purple** (Polydor)
6	11	SECRETS IN THE STREET **Nils Lofgren** (Towerbell)
7	—	SHADOWS OF THE NIGHT **Pat Benatar** (Chrysalis)
8	—	HOT FOR TEACHER **Van Halen** (Warner Brothers)
9	4	IN AND OUT OF LOVE **Bon Jovi** (Vertigo)
10	—	WISHING WELL **Free** (Island)
11	18	COVER ME **Bruce Springsteen** (CBS)
12	5	ONE MORE NIGHT **Phil Collins** (Virgin)
13	10	ROCK ME ALL OVER **Lee Aaron** (Roadrunner)
14	6	NEEDLE IN THE GROOVE **Mama's Boys** (Jive)
15	—	ON A STORYTELLER'S NIGHT **Magnum** (FM)
16	7	CELEBRATE YOUTH **Rick Springfield** (RCA)
17	—	ANIMAL (F**K LIKE A BEAST) **W.A.S.P.** (Music For Nations)
18	—	SEE THE LIGHT TONIGHT **Rising Force featuring Yngwie Malmsteen** (Polydor)
19	8	SO FAR AWAY **Dire Straits** (Vertigo)
20	12	PINK AND BLACK **Robert Plant** (Es Paranza)
21	9	MODERN ROMANCE **Francis Rossi & Bernard Frost** (Vertigo)
22	17	THE KNIGHTMOVES EP **Pallas** (Harvest)
23	—	SENTIMENTAL STREET **Night Ranger** (MCA)
24	13	LIKE A VIRGIN/METHOD TO OUR MADNESS **The Lords** (Illegal)
25	16	ONE LONELY NIGHT **REO Speedwagon** (Epic)
26	23	CAN'T FIGHT THIS FEELING **REO Speedwagon** (Epic)
27	19	DON'T COME AROUND HERE NO MORE **Tom Petty & The Heartbreakers** (MCA)
28	14	HEARTLINE/DANGEROUS MUSIC **Robin George** (Bronze)
29	15	LOVE IS A BATTLEFIELD **Pat Benatar** (Chrysalis)
30	25	ROCK AND ROLL GIRLS **John Fogerty** (Warner Brothers)

ALBUMS

1	1	BROTHERS IN ARMS **Dire Straits** (Vertigo)
2	6	BORN IN THE USA **Bruce Springsteen** (CBS)
3	2	NO JACKET REQUIRED **Phil Collins** (Virgin)
4	5	7800° FAHRENHEIT **Bon Jovi** (Vertigo)
5	4	SHAKEN 'N' STIRRED **Robert Plant** (Es Paranza)
6	9	RECKLESS **Bryan Adams** (A&M)
7	3	ON A STORYTELLER'S NIGHT **Magnum** (FM)
8	—	VITAL IDOL **Billy Idol** (Chrysalis)
9	7	THE BEST OF THE EAGLES **The Eagles** (Asylum)
10	12	ELIMINATOR **ZZ Top** (Warner Brothers)
11	8	BROTHER WHERE YOU BOUND **Supertramp** (A&M)
12	18	TROPICO **Pat Benatar** (Chrysalis)
13	23	REAL TO REEL **Marillion** (EMI)
14	10	BRAVE THE STORM **Shy** (RCA)
15	16	KILLING IS MY BUSINESS **Megadeth** (Music For Nations)
16	13	AGENT PROVOCATEUR **Foreigner** (Atlantic)
17	11	TAO **Rick Springfield** (RCA)
18	22	HELL AWAITS **Slayer** (Roadrunner)
19	35	PERFECT STRANGERS **Deep Purple** (Polydor)
20	14	SOUTHERN ACCENTS **Tom Petty & The Heartbreakers** (MCA)
21	24	BUILDING THE PERFECT BEAST **Don Henley** (Geffen)
22	19	THE RIGHT TO ROCK **Keel** (Vertigo)
23	25	HITS OUT OF HELL **Meat Loaf** (Cleveland International)
24	17	CENTERFIELD **John Fogerty** (Warner Brothers)
25	27	BONDED BY BLOOD **Exodus** (Music For Nations)
26	39	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
27	—	IRON MAIDEN **Iron Maiden** (Fame)
28	—	KILLERS **Iron Maiden** (Fame)
29	15	POWER AND PASSION **Mama's Boys** (Jive)
30	28	WELCOME TO THE METAL ZONE **Various** (Music For Nations)
31	45	LONG LIVE THE LOUD **Exciter** (Music For Nations)
32	34	THE FIRM **The Firm** (Atlantic)
33	38	WE RESERVE THE RIGHT **Madam X** (Jet)
34	21	BEHIND THE SUN **Eric Clapton** (Duck)
35	—	MAVERICK **George Thorogood & The Destroyers** (EMI America)
36	33	THINK HARD **McCoy** (Mausoleum)
37	32	POWERSLAVE **Iron Maiden** (EMI)
38	26	WHEELS ARE TURNIN' **REO Speedwagon** (Epic)
39	36	METAL HEART **Accept** (Portrait)
40	42	ROUGH CUTT **Rough Cutt** (Warner Brothers)
41	—	THE CONFESSOR **Joe Walsh** (Full Moon)
42	37	FRICTION **Coney Hatch** (Vertigo)
43	—	RIDE THE LIGHTNING **Metallica** (Music For Nations)
44	—	THE WAKE **IQ** (Sahara)
45	40	SHOUT AT THE DEVIL **Mötley Crüe** (Elektra)
46	—	THEATRE **Here And Now** (Conquest)
47	29	DANGEROUS MUSIC **Robin George** (Bronze)
48	—	RISING FORCE **Rising Force featuring Yngwie Malmsteen** (Polydor)
49	20	FEAR NO EVIL **Grim Reaper** (Ebony)
50	31	POSSESSED **Venom** (Neat)

PLAYLIST

MALCOLM 'DOC DOOM' DOME
'INVASION OF YOUR PRIVACY' Ratt (Atlantic)
'7 WISHES' Night Ranger (MCA)
'GO FOR YOUR LIFE' Mountain (Scotti Brothers)

HOWARD 'HOJO' JOHNSON
'STRIKTLY FOR KONNOISSEURS' Various (Music For Nations)
'ROCK AIN'T DEAD' Heavy Pettin (Polydor)
'SHE SELLS SANCTUARY' The Cult (Beggars Banquet 12" 45 Psychedelic Mix)

DANTE 'BISHOP' BONUTTO
'SAVE OUR SOULS' Mötley Crüe (track from the 'Theatre Of Pain' LP on Elektra)
'I DRINK ALONE' George Thorogood & The Destroyers (EMI America 45)
'BACK IN BUSINESS' AC/DC (track from the 'Fly On The Wall' LP on Atlantic)

MICK 'JUDGE' WALL
'JUST A GIGOLO' David Lee Roth (Warner Brothers 45)
'INVASION OF YOUR PRIVACY' Ratt (Atlantic)
'IN THE BEGINNING' Malice (Atlantic import)

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EMI

AS REPORTED in *Mayhem* earlier in this issue, the original Black Sabbath line-up of Ozzy Osbourne (lead vocals), Tony Iommi (guitar), Geezer Butler (bass) and Bill Ward (drums) will be appearing on the bill for the Live Aid concert at the John F. Kennedy Stadium in Philadelphia, all proceeds from which will go to the Ethiopian Famine Relief Fund. However it's being stressed by *all official* sources that this reformation is for this one show only and doesn't constitute a long-term reunion.

In the meantime both Iommi and Ozzy are pursuing solo album projects.

Iommi is presently working with producer Jeff Glixman at Cherokee Studios in Los Angeles on his first solo LP. As yet untitled, the record should be issued on the *Vertigo* label later this year. A number of guest musicians will be featured including drummer Eric Singer, bassist Dave Spitz (a member of LA act White Lion) and keyboardsman Geoff Nicholls.

Ozzy is likely to begin work on his latest album during late July in England with producer Tom Werman/engineer Duane Baron for release through *Epic* before the end of 1985.

MALCOLM DOME

BLACK SABBATH (l-r): Bill Ward, Tony Iommi, Ozzy Osbourne and Geezer Butler

Pic Robert Ellis